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FAURIC ROTES



DORK MIDSTER.



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FABRIC ROLLS AND DOCUMENTS

OF

YORK MINSTER:

OR

A DEFENCE

OF

"The Pistory of the Metropolitan Church of St. Peter, Pork,"

ADDRESSED TO THE

PRESIDENT OF THE SURTEES SOCIETY,

BY

JOHN BROWNE.

"The stability of the Surtees Society depends upon the excellency of its Publications." — Vid. Report, 1859.

YORK:

PUBLISHED BY THE AUTHOR, AT 21, BLAKESTREET; AND TO BE HAD OF THE BOOKSELLERS.

1862.

The present work is produced to meet the charges made in the Preface and in the Notes attached to "The Fabric Rolls of York Minster," as published by the Surtees Society, and to offer a concise History of the Edifice of the Cathedral, aided by several recently discovered facts in the structure, and by some important records.

Entered at Stationers' Ball.

Dunning Flotelier 9-15-47 59634

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TO THE

PRESIDENT OF THE SURTEES SOCIETY.

SIR,

Having been favoured in the summer of 1859, with a copy of a volume headed "The Fabric Rolls of York Minster," and written by the Secretary of your learned Society, I was naturally anxious, not only to reperuse the contents of the Rolls, but also to discover what new and valuable information had been given to the public by the acknowledged abilities of the author for historical and antiquarian lore.

I commenced the perusal of the book with the preface, and to my astonishment I found in a note, at the very outset, the assertion that I have in my "History of the Metropolitan Church of St. Peter, York," given "meagre and sometimes inaccurate extracts, from the Fabric Rolls, discarding at the same time, the language in which they are written," and that it was "for the express purpose of supplying these deficiencies that the work was published."* Having thus given the reason for his undertaking, the writer then proceeds to give a brief description of the

^{*} Preface, pages v, vi.

different structures of York Minster, according to the ideas of Professor Willis; and in speaking of the present magnificent building, he states that we are indebted for the conception and commencement of the noble Choir to Archbishop Thoresby, who laid the foundation stone in 1361, and that the portion of the Choir which he calls the presbytery* was finished before the Archbishop's death, which took place in 1372.†

In support of these statements, he says he has entered into the question at some length in the notes to the Fabric Rolls, and he presents a wood-cut, which, in his opinion, clearly shews that the tombs which were in the pavement before the altar of the Virgin, were those of Thoresby and his predecessors; ‡ and he remarks that this once established, Mr. Browne's theories become untenable; for "no one who considers this cut, can fail to see that they (the tombs) can only be ascribed to Archbishops." §

Having thus openly found fault with my labours; having laid to my charge accusations which have no foundation in truth; having publicly challenged the accuracy of the statements made in my History; and moreover, throughout his entire production, exhibited me deliberately and prominently before the public, as a writer deserving the severest remarks, whenever he could find an opinion, date, or apparent fact given by me, which seemed to tell against his own suppositions;—I feel bound in justice to

^{*} The term "presbytery," however erroneous, I shall use in the present instance, whenever necessity seems to require it.

[†] This is an inaccurate date, as the Archbishop died on the 6th of November, 1373.

[†] Vide pages xv, xvi of preface.

[§] Page xvii of preface.

myself, to you, and to those who have kindly and liberally honoured me with their patronage, to come forward and say a few words in answer to the accusations laid to my charge, and to produce truthful materials in defence of the statements made in my History, especially those relating to the Choir of the Fabric. I trust, Mr. President, you will accept the observations I shall offer in my own vindication, especially when I assure you that I am actuated by no other motive than that of establishing the truth, and of contributing to the advancement of the Science of Ecclesiastical Architecture.

The most important point at issue between the writer and myself is, without doubt, the time occupied in completing the erection of the Choir (i. e. the whole Choir) of York Cathedral: but before entering upon this question, I will, following the order of the author, discuss, as briefly as possible, the subject of his charges against me.

The writer says that I have given "meagre, and sometimes inaccurate, extracts from the Fabric Rolls, discarding, at the same time, the language in which they are written."*

Startled by so serious an accusation, I eagerly read and re-read his work, expecting, of course, every moment, to be overwhelmed with proofs and instances of my deficiencies and inaccuracies; never imagining that he could make such an assertion without some foundation or proof, especially as the belief in the truth of it, according to his own confession, was the cause of his undertaking the elaborate work which he has presented to the public under the title of "Fabric Rolls." But behold! what was my disappointment, when having carefully read over and examined the matter contained in his first 120 pages, and

^{*} Vide note to preface, pages v, vi.

its support afforded by the illustrative documents of Chamberlains' Accounts, Roman Bulls, Acts of Chapters, Indentures, Grants, and Donations, I did not meet with one single proved instance of my having given either meagre, or inaccurate, extracts. An error of translation had indeed escaped me in page 67, where the word "Mundacione" is rendered "Mending," instead of "Cleansing."

With regard to my having given meagre extracts, and "discarding the language" in which the Fabric Rolls were written, I have only to draw your attention to the preface of my work, which he has so virulently assailed. You will there find that my object was to write for the information of the general reader. This will explain why I did not load the work with the voluminous extracts the writer seems to require, or give them in the original language of the Rolls. Had I had the support of a liberal Society to assist me, I might have presented my subject to the public in a more enlarged form.

And now, Mr. President, having failed to discover any foundation for the accusations with which your Secretary has so kindly charged me, allow me again to take up his work, and examine his own labours in the agreeable occupation of making copies or transcripts of the Fabric Compotuses, and see how he has discharged the duty which was imposed upon him by the Society and how he has supplied my deficiencies.

The Council of the Surtees Society, assembled in March 1857, ordered "That the Fabric Rolls of the Cathedral Church of York should be published by the Society for 1858—to be edited by the Secretary": * that is, as I under-

^{*} Preface, page iv.

stand the order, that he, Mr. Raine, as Secretary, should produce a printed book, containing what are styled office copies of the Fabric Rolls found belonging to York Cathedral, without the least alteration, addition, or diminution; that all should be letter for letter, word for word, contraction for contraction, termination for termination, sentence for sentence, sum for sum, and total for total;* otherwise the book produced would not be in accordance with the order given.

The task assigned to him must have excited his zeal for additional antiquarian information, and he no doubt rejoiced to find on his arrival at the depôt of the valuable documents, that every possible arrangement had been made for an easy perusal. † But, Sir, how does it happen that notwithstanding the order which was entrusted to

- * Similar to Domesday Book, Rotuli Scotiæ, Rotuli Hundredorum, &c. &c.
- + Previous to the injury done to the Choir by the fire in 1829, the existence of Compotuses or Fabric Rolls was unknown, and in consequence of the removal of the Chapter's Records to another building, through the appointment of C. Thiselton, Esq., to the duties of Clerk to the Dean and Chapter, the unbound documents became a heap of unarranged matter. It fell to my lot to re-arrange them, which I did with care, and among them I happily discovered several Compotuses or Fabric Accounts, on skins of parchment formed into Rolls, all of which seemed never to have been opened since the day when they were laid aside by the person to whose office they belonged. Consequently, from the effects of time and heedlessness of successive keepers of the Fabric Accounts, the Rolls found were in varied states of decay or preservation. All that were then discovered, were, as far as circumstances would permit, minutely examined and carefully compared by me. I myself assigned dates, according to existing evidences, to those which had lost their dates, and finally, I tied the Rolls up in bundles of limited periods, for the easy access of future examiners. The items given in my History of the Fabric were the guides my opponent used as to the nature of the matter recorded in the Rolls, and materially assisted him, no doubt, in the compilation of his work.

him, and the facilities rendered to him for the easier accomplishment of the same, that he has himself confessed that he has struck out many items which he thought would not be of general interest or any importance?* And that at times he has given only part of a Roll, when he thought it would be tedious and unnecessary to give the whole? + Assuredly, this is a most extraordinary method of complying with the order of the Council, and supplying the defects of my alleged meagre extracts. ! Nevertheless, his proceeding throughout his work has been in accordance with his confession made to me on the 28th day of October 1859, when in a letter he stated, that "The Rolls have not been given verbatim, but every thing has been inserted which seemed to me to be of the slightest use or importance. The charge of making this selection was entrusted to myself alone." §

Although this extraordinary confession was tendered, I am compelled in duty to the public, the Surtees Society, and myself, to make it known that it is not a full and perfect confession, nor, by any means, in my opinion, a satisfactory one. The Secretary was, according to the published order, intrusted with the duty of publishing the Fabric Rolls of the Cathedral; and instead of giving them as Office or lawful copies, in the Notaries' or Scribes' style or manner in which they are written, he has, in addition to the already mentioned liberty, without any excuse, intimation, or confession to the public, as to the fact, given what he names "The Fabric Rolls," in the style and Latin in general use by the Notaries or Scribes in modern times.

^{*} See note page 39. + See note page 25.

[!] See preface, page vi. § Note in the possession of the defendant.

Thus, the writer seems to have trifled with the confidence placed in him, and he has undoubtedly not been faithful to the language in which the original Rolls were written. In words ending with an e he has generally changed the e into the diphthong æ, thus:—Fabrice into Fabricæ, Thome into Thomæ, and so with Adæ, Ecclesiæ, Expensæ, perpetuæ, Vitæ, formæ, Stellæ, &c. &c. As for the contractions, and abbreviated terminations of words, exhibited by the original Rolls, he has disregarded them altogether, and given perfect words according to his own understanding of them; and here, let me ask the question, was he sure that he always knew the words he had to transcribe, and the right interpretation of them? The following few examples will tend to give a reply:—

SURTEES PRINTED COPY. ORIGINAL MANUSCRIPTS.*

Page 9, line 17. Expensæ fac- Expense facte pro magn Camta per Magistrum Campanis. panis.

N.B. The writer will probably see some difference between the two readings. Large Bells we have heard of, but nothing corresponding to Magister Campanis.

Page 9, line 28. Et in vj ser- Et in vj Gerris† emptis pro le zis* emptis pro le mold 18d. mold xviijd.

- In giving my transcripts from the original Rolls and Documents, I shall, with great reluctance, be compelled, through want of means, to give the words generally in their full, instead of their abbreviated forms.
- † Gerris, hurdles, or wicker work, to strengthen the outer coat of the mold for the bell. Wire is often used now.

^{*} Serzis, Serges, or large tapers, generally used at funerals.—Gloss.

Page 10, line 14. Et in putura* reward, et aliis necessariis pro le clok, 4s. 4d.

Page 11, line 22. Et dati cementariis in le pleghdai † de curialitate, ex consuetudine 20s.

Page 19, line 15. Item nihil remanet clavorum hoc anno.

Page 27, line 34. In purificacione Organorum per annum 3s. 4d.

Page 75, line 32. Pro factura duorum flabellorum de ligno. Page 85, line 6. Sinaper. ‡

* Putura, a word not easy to explain.—Gloss.

† PLEGHDAI, the day on which the masons at the Minster pledged themselves to obey the Chapter and their masters.—Gloss.

† Sinaper, or sinape, is mustard.— Gloss.

Et in *picto* rotar et aliis necessariis pro le Clok, iiijs. iiijd.

Et dati cementariis in le *plegh-dai*† de curialitate, ex consuetudine, xxs.

Item nil remanet clausi; hoc anno.

In pulsacione Organorum per annum iijs. iiijd. §

Pro factura duorum flabellorum *de novo*. Sinaper. ||

- * Picto ROTAR, painting the wheels. An expression very easily understood. Putura, a custom claimed by some keepers and bailiffs, to take man's-meat, horse-meat, and dog's-meat, gratis, within the perambulation of the Forest or Hundred.
- † PLEGHDAI, Plegh Pleugue. F. Plugghe. Du—a wooden peg or plug; hence, plugday, the day on which the twitching ropes of the scaffolds were examined and plugged tighter. See Appendix.
- ! The Close of the Cathedral.
- § The sum regularly paid to the Organist. This item occurs frequently in the Rolls.
- SINAPER, CINOPER, CINNABAR, Virmillion; a Mineral consisting of Mercury and Sulphur. Mustard would not be used either for painting or gilding.

Page 143, lines 15, 16. Ut intercedat pro nobis ad dominum Beatum Petrum clavigerum regni celorum.

Page 145, line 28. Beatam coronat acies.

Page 158, line 34. Per octos dies festivales ipsos mediate sequentes.

Page 159, line 6. Et alios pios.

Page 164, line 18. Item pallæ altaris et sacramenti.

Page 172, line 21. Post prandium suum propalam.

Page 172, line 41. In qualibet pacacione.

Page 173, line 7. Et singulis suis periculis.

Page 174, line 4. Reverendus in Christo pater.

Page 184, line 1. Repondere.

Page 191, line 28. Item in quinque petris cepi emptis pro stellis in noctibus Nativitatis Domini et Epiphaniæ, 5s.

Ut intercedat pro nobis ad Dominum beatus Petrus claviger regni celorum.*

Beatam coronat aciem.

Per octo dies festivitates ipsas mediate sequentes.

Et alios patres.

Item palle altaris et Sacrarii.

Post prandium suum proprium.

In qualibet potatione.

Et singulis suis particulis.

Reverendissimus † in Christo pater.

Judicare.

Item in quinque petris cepi emptis pro *stallis* in noctibus Nativitatis Domini et Epiphanie, vs.

N. B. What the Secretary here means by stars (stellis), or why fat or tallow (cepum) should be bought for stars, I am at a loss to know. That a purchase of tallow was made for the lights for the stalls (stallis) I can easily understand.

Page 197, line 11. Per predictos sanctissimos patres. Per predictos Antiquissimos patres.

- * The simple doctrine of the Catholic faith on the intercession of saints.
- † N.B. Catholic Bishops were and are always styled Most Reverend.

Page 197, line 38. Ac sanc- Ac sanctorum Archipresulum torum presulum dictæ Eccle- dicte Ecclesie.

Page 198, line 4. Optimum. Oportunum.
Page 216, line 7. Pro Cris- Pro Crismate.*

I now give some instances of his extraordinary meagre entries, which the public generally might be led to believe are verbatim from the Fabric Rolls of Accounts. The following will be sufficient to undeceive them:—

SURTEES PRINTED COPY.

ORIGINAL MANUSCRIPTS.

Page 37, line 32. In xxx miel calcis emptis de Roberto Spalmon, 28s. 4d.

Page 37, line 34. In x chaudre carbonum marinorum, 50s.

Page 37, line 34. In jx+ chaudre carbonum marinoEt in xxx miel calcis emptis de Roberto Spalmon, precii le miel xijd. de xx miel, et xd. de x miel. Summa xxviijs.

iiijd.

Et in x chaudre carbon marinorum, emptis de Johan Lemyng precii le chaudre vs. Summa ls.

Et in x chaudre carbon marinorum emptis de Willo

* CRISMA, the eucharist for the dying. — Gloss.

* Crisma. Chrism is oil of olives mixed with balsam, and consecrated by the Bishop on Maunday Thursday. It is used in Baptism and Confirmation, and the consecration of Bishops, Priests, &c. &c. The note of the writer shews that he is little conversant with Catholic rites, Crisma being never used for the dying.

† This item is inaccurately copied by the Secretary.

rum, 45s.

Page 39, line 22. In factura ij parium follium pro Organis, etc., 46s. 8d.

Page 41, line 40. In operacione xxij petrarum canobi in j cabell pro magna rota ultra magnum campanile per Johannem Kelyngwyk, 5s. 6d.

Page 41, line 42. In expensis operariorum auxiliancium eundem Johannem, 12d.

Page 43, line 15. In cariagio c.xxv* tuntyght dictorum lapidum a quarera usque aquam de Tadcastre, 40s.

Page 43, line 16. In cariagio eorumdem lapidum per navem a Tadcastre usque Ebor, 60s.

Page 43, line 17. In sleddyng eorumdem unacum xl tuntyght de Bramham, ut patet postea, ab Usa usque cimiterium, 26s. 8d.+ Lemyng, precii le chaudre iiijs. vjd. Summa xlvs.

Et in factura ij parium follium pro Organis, et emendacione, et mundacione eorundem per Johannem Saymer, xlvjs. viijd. Et in operacione xxij petra Canobi in j Cabell pro magna rota ultra magnum Campanile per Johannem Kelyngwyke cap. iijd. pro qualibet petra, vs. vjd.

Et in expensis operariorum auxiliancium eundem Johannem in factura ejusdem Cabell, xijd.

In cariagio vj^{xx} tuntyght dictorum lapidum a quarrera usque aquam de Tadcastre, per Robertum Hardy, cap. iiijd. pro quolibet tuntyght. Summa xls.

Et in cariagio eorundem vj^{xx} tuntyght lapidum per navem a Tadcastre usque Eborum per Johannem Blackburn Shipman, cap. vjd. pro quolibet tuntyght, lxs.

Et in sleddyng eorundem lapidum unacum xl tuntyght de Bramham ut patet postea, ab Usa usque Cimiterium per Johannem Bell et socios suos.

^{*} This item is incorrectly copied by the Secretary. + An erroneous sum total.

Page 74, line 22. Soluti David Carver pro les carvyng nodorum certorum, 17s. 4d. 49l. 19s. 5\frac{1}{2}d.*

Page 75, line 17. Johanni Wildon de Brandesby pro ccccc+ thakburd, 17s. 6d.

Page 76, line 15. Johanni Polyngton de Ebor. pro j wawe et di. ac xxviij wysp vitri, 76s.

Page 77, line 14. Diversis personis pro necessariis ad picturam magni campanilis, viz. pro xxxj. c^{ma} lb. auri malliati, c. ad 6s 8d., cum vectura ejusdem, duobus cadis de semine lini (73s. 8d.).

xij lib. vertgreas.
ij lb. blew ynde.
ij lb. vermeyon.
vj lb. plumbi rubei.
fresed leder.
ij lb. ocor.
fatole.

cap. xjd. pro quolibet tuntyght. xxxvjs. viijd.

Et in denariis solutis David Carver pro lez carvyng nodorum certorum ex convencione facta in grosso, xvijs. iiijd. Et in regardo dato dcō David Carver ex spontanea voluntate et grā D-norum xs.

Et Johanni Wildon de Brandesby pro cccc. iv*x. Thakburds, precii c. iijs. viijd. Sumxvijs. vjd.

Et Johanni Polyngton de Eborum pro j Wave et di ac xxviij wysp vitri, precii Wave xxxiijs. iiijd. et ultra in toto cum cariagio lxxvis.

Et in solucon fact diversis personis pro necessariis ad picturam magni Campanilis, viz., pro xxxj.cma. lib auri malliate xl. vjs. viijd. c. ad vjs. viijd. cum vectura ejusdem, ijs. duobus cadis Olei de semine lini, lxxiijs. viijd. xij lib. Vertgreas ... jxs. 0d. ij lib. blew Ynde ... xijd. ij lib. Vermeyon ... iijs. iiijd. vj lib. Plumbi rubei ... viijd. Fresed Ledez ... vijd. ij lib. Occor ... vjd. Fatole* ... xvjd.

^{*} This amount is not accounted for. * Used for gilding. † This quantity is incorrectly copied.

duobus lapidibus pro molicione colorum.

j pixide empta pro instrumentis pictoris custodiendis.

blaunche plome.

vermyth.
iiij lb. masticote.

xxvj dos. vij lb. et di. plumbi albi cum vectura eorundem a London usque Ebor.

Et in feodo..operantis ibidem per xxvj sept. ij dies et di.capt. per sep. 3s. cum regardo, 40s. 23l. 4s. 5d.

Duobus lapidibus pro molicione colorum vid. j pixide empta pro instrumentis pictoris custodiendis .. iijd. Blanche plome ijs. 0d. Vernych ijd. iiijor lib. Masticote . . ijs. vjd. xxvj doss vij lib. et di plumbi albi xxxiiijs. cum vectura eorundem a London usque Eborum vijs. 0d. Et in feod operantis ibidem per xxvj septimanas ij dies et di capient per sept. iijs .-lxxixs. iijd. cum regardo eidem dato ex gracia Dominorum Decani et Capituli. xls. Sum - xxiijl. iiijs. vd.

The Secretary says in a note at page 77, that we have the charges for painting (the Great Tower) detailed "in the most ample manner." He is certainly mistaken if he thinks that he has detailed them so; as the omission of the series of the various costs of the articles as shown above sufficiently proves. But I will proceed.

Page 78, line 32. Johanni Pety de Ebor. pro xxx wyspes vitri, 21s.

Page 79, line 4. Johanni Symson de Ebor. pro x lb. wyre de auricalco, et vij lb. wyre de ferro, 7s. 10d. Et Johanni Pety de Eborum, pro xxx^{ta} Wyspez vitri, precii Wysp viijd. plus in toto xijd. Summa xxjs.

Et Johanni Symson de Eborum pro x lib. wyre de auricalco, precii lib. vijd.—vs. xd. Et vij lib. wyre de ferro, precii lib. iijd. plus in toto iijd.—ijs. 0d.

Page 85, line 32. Johanni Bullok de Topclif pro ccc et di. tabulis sarratis emptis apud stallagium Usæ, cum cariagio ad cimiterium, 43s.

Page 85, line 36. Pro cc les waynscottes emptis apud Hull, pro les shyppyng earumdem apud Hull, cum cariagio usque Ebor., 4l. 10d.

Et in denariis solutis Johanni Bullok de Topclif pro ccc²² et di² tabulis sarratis emptis apud stallagium Use, c ad vijs. cum xijs. carriagio earundem a stallagio usque cimiterium ecclesie Cath. Eborum, xliijs.

Et pro cc^{ma} lez waynscottes lxxiijs. iiijd. emptis apud Hull, c ad xxxvjs. viijd. pro lez shyppyng xd. earundem apud Hull, carriagio vjs. ab Hull usque stallagium Eborum, et a stallagio Eborum usque cimiterium viijd. Clausi, iiijl. 0s. xd.

In a note at page 76, he takes the benefit of a note at page 251 of my History of the Edifice, and remarks that the windows of the Large Tower are "still adorned with the cross keys, surrounded by wreaths, the handywork, in all probability, of Matthew Pety." I thought the entry on the Roll was worthy of special notice, he probably thought otherwise, judging by his meagre extract of it, as follows:—

Page 76, line 28. Dicto Matheo Pety pro factura xxiiij les peynes de vitro, ultra 20s. solutos eidem per dominum Decanum pro factura aliorum xx prynes, 24s. Et in denariis solutis dicto
Matheo Pety pro factura xxiiij
lez peynes de vitro ex convencione facta in grosso ultra xxs.
—solutos eidem per dominum
Decanum pro factura aliorum
xxⁱⁱ peynes et ultra iiijs. datos
per dictum dominum Decanum ad picturam eorumdem,
xxiiijs.

Connected with this entry, is the following notice, regarding the use which was sometimes made of PRECULE, with the varied explanations of the same.

Page 76, line 31. Willelmo Teele de Ebor. pro xl. paribus PRECULARIUM* de yalow glas pro coloribus eorumdem peynes, 12d.

* Precularia, used of glass-work.

Beaded wreaths surrounding devices. These precularia are still in

Existence in the windows of the
lantern tower.—Gloss.

Willelmo Teele de Eborum pro xl paribus precularum* de yalow glas pro coloribus eorundem peynes, xijd.

* PAR PRECULARUM, a pair of beads used for praying. Such beads are still in use in the Catholic Church. Beads were made of various materials, as of coral, agate, calcedon, pomaunder, white amber, gold, silver, and yellow glass, of which latter material 80 pairs of precularum were bought to be used in making the paynes of yellow glass in the windows of the large tower. The Secretary says that precularia (for precule) are beaded wreaths surrounding devices, and that they are still in existence in the windows of the lantern tower. If he would only take the trouble to inspect these windows, he would find that there is no such thing existing as beaded wreaths; but there are several cross keys of richly stained yellow glass, surrounded by wreaths of laurel, made also of yellow glass, and wrapped round with scrolls of white glass. This fact bears me out in my assertion, that the beads mentioned in the Rolls, were used for colouring the glass, as stated in the rolls "pro coloribus eorundem peynes."

Connected also with these items is the name POMAUNDER. of which I have shewn Beads were often made.

del POMAUNDER* cum le gaudeys argenti deaurati.

Page 224, line 21. Unum par Unum par (precularum) del pomaunder* cum le gaudeys argenti deaurati.

The subjoined contrast of entries will further shew, very distinctly, the nature of the Secretary's anxiety and care, when he attempted to make the extracts or transcripts.

Page 9, line 19. Et in xj.c Et in xj.mil Turvis emptis pro turcis emptis pro igne circa le igne circa le mold, xjs. mold, 11s.

Page 19, line 23. Item cvi.. Itm v.c alie parve arbores. aliæ parvæ arbores.

Page 23, line 13. Et in . . m.vj.c asserum emptis de Johanne Cyton.

Et in m.v.xx Asserum emptis de Johanne Cyton.

Page 31, line 1. De 112s. 71d. de oblacionibus in festivalibus Natalis, Circumcisionis, Epiphaniæ, Resurrectionis, et Ascenscionis Domini, et iiij festis B. V. M.

De Oblacionibus in festivitatibus Natalis, Circumcisionis, Epiphanie Resurrectionis et Ascenscionis Domini, et iiii festis beate Marie Virginis necnon Natalis Sancti Johannis Baptiste et omnium Sanctorum per novam Bullam Johannis xxiij.—cxijs. vijad.

N. B. Mr. Raine seems to have had a decided objection, to give the name of the Blessed Virgin Mary in full; as not only here, but throughout his entire work, he has generally contented himself with

* POMAUNDER, hard fruit. Unum par precularum del pomaunder, a string of beads formed of the hard fruit of a foreign tree, which kind of beads are yet in common use.

^{*} POMANDER, pomme d'aumbre, generally applied to balls containing perfume, which were carried about the person .- Gloss.

the initials B. V. M. He has chosen to give all other words and proper names of Saints, &c., in full, why then should the name of the Blessed Virgin be an exception? He should have remembered that the task assigned to him was to copy Catholic Documents; and therefore, however great his own prejudices might be, he should have copied them literally and faithfully, either in full (if he chose to adopt that plan throughout), or with the proper abbreviations given in the Rolls.

I will now give you a few specimens of entries, which he has combined or united, shewing thereby, that, although the amounts total attached to them are correct, nevertheless, the *entries* are rendered imperfect, by his omitting the individual amounts.

Page 84, line 30. In auro de novo cuneo tunso ad idem opus; et pro tunsione dicti auri in iij.m.di. c. et di. quart., 43s.

Page 85, line 2. Francisco Forster pro cece auri tunsi. Nicholas Vicars pro e di. auri tunsi., 36s. 2d. Et in auro de novo cuneo tunso ad idem opus xijs. vjd. Et pro tunsione dicti auri in iij^{mil}. di. c et di. quart., xxxs. vjd.

Et Francisco Forster pro cccc auri tunsi, xxvjs viijd. c ad vjs. viijd. Et Nicholas Vicars pro c di. auri tunsi, ixs. vjd.

Again, he has sometimes taken the liberty of rejecting, abridging, and disconnecting such entries, as he thought would not be of general interest, and this liberty is displayed, on comparison with the Fabric Compotuses, to be of enormous extent; and on looking over his pages from 23 to 112, there are not less than 48 ("inter alia") instances of it in the 89 pages; I will present you with a few instances where he has, in my opinion, exercised that liberty to the injury of historical knowledge. In the Compotus ending November 1471, we have entered:—

Page 74, line 22. Soluti David Et in denariis solutis David

Carver pro les carvyng nodorum certorum, 17s. 4d. Carver pro lez carvyng nodorum certorum ex convencione facta in grosso xvijs. iiijd. Et in regardo dato dicto David Carver ex spontanea voluntate et gracia Dominorum, xs. Et in vadio David Carver operantis per xvij septimanas et v dies, et di in septimana iijs. Summa liijs. ixd.

The following is altogether omitted by the Secretary from the Roll for the year dated 1472.

Et in vadio Willelmi Hyndeley
Gardiani logii Cementariorum, dicto Roberto Spelesby e
medio sublato, officio magistratus cementari vacante,
operantis per xxiiij septimanas, in sept. iijs. iiijd. Summa
iiijl. Et in regardo dato supradicto Willelmo Hyndeley
Gardiano ex gracia dictorum
Dominorum xiijs. iiijd.

In the Pentecost Chamberlain's Compotus, dated 1374, we have entries thus given:—

Page 127, line 12. In x* lb. ceræ pro coopertura torcheorum contra festum natalis Domini, 23s. 4d. Et in xl lb. cere emptis pro coopertura torcheorum contra festivitatem Natalis Domini xxiijs. iiijd. Et in xxxvj lb. Rosyn emptis pro eisdem vjs. sicut per lb. ijd.

^{*} This quantity is incorrect, wax being only at that time 7d. per lb.

Page 127, line 13. In lichinis, Et in lichinis et omnibus aliis etc., 20s. necessariis ac stipendiis oper-

Et in lichinis et omnibus aliis necessariis ac stipendiis operatorum ex conventione facta in grosso, xxs.

As for the large, and, as I think, interesting inventory of the stores belonging to the Fabric at the end of the year 1433, and their estimated value, they are rejected by him altogether. For 1479, we have the following important entry treated thus:—

Page 83, line 12. Hyndle, MASTER, AND 12 OTHERS, IN-TER QUOS, Jacobo Dam, carver, operanti per xiij sept. 39s. Et eidem pro intailyng clxxv crockettes, 14s. 7d. Et in vadio Jacobi Dam Carver operantis per xiij septimanas in septimana iijs.—xxxixs. Et eidem pro lez Intailyng viij^{xx}.xv, Crocketts pro quolibet jd. xiiijs. vijd. Et in vadio Willelmi Madiz cementarii operantis ibidem per vij septimanas et iiij dies, in septimana iijs.—xxiijs.

From the making of the great number of crockets, thus recorded, the writer states at page 83, that if the King screen was ready to BEAR them, it must have been finished before 1505. What the enormous weight of the crockets was he does not hazard a guess, but it seems, according to his ideas, to have been very great, so as to endanger the stability of the screen. The screen, as it now stands, does not exhibit such enormous crockets, nor could they have been of any great size, as David the carver, had only one penny for carving each; that is, one sixth part of a day's wages.

After the entries of the carvers for the year 1478, he treats all future entries of them either with total neglect,

or with the greatest indifference. Thus, after an absence of Fabric Compotuses for six years, we have the Roll for 1485, shewing the carvers more numerous, and actively at work.

Page 88, line 7. Wm. Hyndle, MASTER, AND 11 OTHERS.
Summa 42l. 5s. 10d.—inter quos Willelmo Busshell, entayler, facienti ccxl crokittes, xx ad 16d., et xxxij gargilles, unum les gargill ad 12d., 50s. 8d.*

Et in vadio Willelmi Bushell, Entayler, facientis ccxl Crockitts xx⁶. ad xvjd., xvjs., et xxxij Gargilles, unum lez gargill ad xijd.—xxxijs. Et in vadio David Dam Carver operantis ibidem per duas septimanas, in septimana iijs.—vjs. Et in vadio Johannis Huntly operantis ibidem per undecim septimanas et quatuor dies in septimana iijs. xxxvs.

After another absence of Compotuses for a period of thirteen years, we find entries relative to carvers again recorded. Thus, for the year 1498:—

Page 89, line 39. Ten masons, among whom is John Fothergill, intailer, occur this year. Et in vadio Johannis Fodergill Intaler, operantis in fabrica per sex septimanas et tres dies, in septimana iijs.—xixs. vjd.

For the year 1499, the following entry is omitted by the writer:—

Et in vadio Johannis Fodergill Intaler operantis in fabrica per quinque septimanas et quinque dies, in septimana iijs.—xvijs. vjd.

^{*} This sum total is incorrect.

For the year 1504, we have entries thus given:-

Page 92, line 31. Robert, the "intaler," and his servant, receive 1l. 16s.* for six weeks' work.

Et in vadio Roberti Intaler operantis in fabrica per vj septimanas et iv dies, in septimana iijs.—xxs. Et in vadio . . Watterton servientis dicto Intaler operanti in fabrica per vj septimanas et iiij dies in septimana ijs. vjd.—xvjs. viijd.

For the year 1508, the writer omits the following entry:—

Et in vadio Roberti Watterton intaler operantis in fabrica per xiij septimanas, et iij dies, in septimana iijs. ivd.— xlivs. xjd.

For the year 1515, are the following:—

Page 96, line 41. Robt. Waterton, "enteiler."

Et in vad Roberti Waterton Entailer operantis in fabrica per viij septimanas in septimana iijs. iiijd.—xxvjs. viijd. Et in vadio servientis predicto Roberto Waterton operanti in fabrica, per viij septimanas in septimana ijs. vjd.—xxs.

I will produce a few specimens, where the writer has given the sums total, not in accordance with the amounts attached to the items recorded; which, I imagine, from their inaccuracy, tend to obscure the general reader:—

Page 38, line 6. Custus Ferri. In xix garbis calebis emptis

^{*} This sum is wrong.

pro acuacione securium cementariorum de Roberto Feriby, 14s. 10d. In zziiij paribus ligaturarum ferri cum uncis, et v stokloks ab eodem emptis, 10s. 4d. Summa 59s. 3d.

The sum total of these two items of expenditure when added together, is only 25s. 2d., and not as represented by the Secretary, 59s. 3d., as will be easily perceived on the slightest examination. The same kind of extraordinary and inaccurate sum total, is observable in the following examples:—

Page 41, line 35. Molendinum de Brotherton. In expensis circa facturam ereccionem et consummacionem unius pontis ibidem facti, 19l. 3s. 1d. In factura unius foveæ ibidem pro j molendino fluviali per dictum Thomam inceptæ quam Robertus Waterton fecit cessare, 25s. Summa 28l. 16s. 8d.

Page 42, line 13. Varix expensir. Et in scriptura commission' cum literis penitentiariorum et copiis pro fabrica, per annum, 14s. 4d. In iiij lagenis di. olei emptis pro lampade ardente ante crucifixum in navi ecclesiæ, per annum 4s. 6d. In j ymagine Beatæ Mariæ empta cum factura tabernaculi sui et pictura ejusdem stantis super le parclos ante altare Sancti Stephani, 23s. 4d. Summa 110s. 1d.

Page 48, line 20. Expensæ apud Bubwith. Pro cc stours pro dobacione super kylnhouse et alias locos, 4s. Pro virgis pro templis et wethis emptis, 16d. Summa 37s. 9d.

Page 50, line 9. Custus calcis sabuli et tegularum. In mercede Roberti Salmon cariantis cc^{mi} iiij sarcinas dicti calcis de diversis locis, 14s. Ricardo Lymebirner de Tadcastre pro xxvj carectatis calcis vivi, 4l. 2s. 4d. Dicto Roberto pro cariagio d.xl.ix sarcinarum sabuli 27s. 6d. In ix.m. thaktill emptis de eodem, 76s. 6d. In iiij doleis plastri emptis de Johanne Mody, 9s. 8d. Summa 11l. 7s. 5d.

Page 52, line 29. Custus plastri et calcis et tegularum. In aj doleis plastri, 29s. 10d. In m.m.m.m viij.c waltiles emptis de Johanne Whitchestre, 21s. 10½d. In xxiij plaus-

tratis calcis vivi emptis apud Tadcaster cum cariagio, 70s. 9d. In vadio Roberti Salmon cariantis cccxj saccos sabuli, 15s. 6d. Summa 9l. 3s.

Page 80, line 2. Custus Querrera. Thomæ Langton pro cciiij plaustratis petrarum ab eo emptis, 4l. 5s. In vadio Johannis Allanson et aliorum scapulancium, etc., dictas plaustratas 4l. 5s. Diversis hominibus dictas plaustratas cariantibus a querrera de Huddleston usque stallagium de Cawod, 8l. 10s. Summa 24l. 18s.

Very many more instances of this erroneous kind of sum total occur in his work: not wishing however to load these pages with such examples, I shall content myself with the few that I have given. I must now turn to notice greater blunders than these, into which the writer has fallen.

For the year 1415, he gives the following as being the sums total of the receipts, expenditure, and remainder.

£. s. d.

Page 33, line 15. Summa totalis receptorum 615 6 1

Page 36, line 11. Summa totalis expensarum 629 6 5

Page 36, line 12. Remanent supra . . . £85 19 8

This remainder appears most extraordinary, as he shews by it, that there was the sum of £85 19s. 8d. remaining, after the expenses of the year were accounted for; whereas, the true result of his figures, when properly laid down, shews that there was a debt contracted of £14 0s. 4d. Thus:—

£. s. d.

Expenses . . . 629 6 5

Receipts . . . 615 6 1

Deficiency . . . £14 0 4

Had he given proper attention to the items of income and expenditure, he would have found them thus, as given in the Fabric Roll:—

		£.	8.	d.
Receipts		615	6	1
Expenses		529	6	5
Remainder		£85	19	- 8*

For the year 1421, he gives the sum total of the receipts £502 17s. 0d., and of expenditure £401 18s. 7d., and gives as the remainder £99 3s. 3d.; whereas, the result of the items, properly treated, is £100 18s. 5d., as in the Fabric Roll. The following is the contrast of results:—

SURTEES PRINT	ORIGINAL ROLL.							
Page 42, line 27.	£.	8.	d.			£.	8.	d.
Receipts	502	17	0	Receipts		502	17	0
Page 46, line 9.				Expenses .		401	18	7
Expenses	401	18	7					
Page 46, line 10.							_	10
Remainder .	. 99	3	3	Remainder		£100	18	5+

And again, for the year 1469, he gives the sum total of receipts £261 4s. $2\frac{1}{2}$ d., and expenditure £235 0s. $7\frac{1}{2}$ d., and declares the remainder to be £20 3s. 7d.; whereas, it ought to be £26 3s. 7d., as in the Roll.

^{*} See Browne's History, p. 210. + Ibid., p. 220.

£.	8.	d.				£.	8.	d.
261	4	21	Receipts .			261	4	21
			Expenses			235	0	71
235	0	71				1		
£20	3	7				£26	3	7*
	261	261 4 235 0		261 4 2½ Receipts . Expenses 235 0 7½	261 4 2½ Receipts Expenses . 235 0 7½	261 4 2½ Receipts Expenses	261 4 2½ Receipts 261 Expenses 235 235 0 7½	261 4 2½ Receipts 261 4 Expenses 235 0 235 0 7½

The following items seem still to continue the same obscurity:-

Page 26, line 11. In fractura cxij fother lapidum per Johannem Clerk, quarior, pro qualibet fother, 61d., 71s. 6d.

N. B. 112 fothers of stone, at $6\frac{1}{5}$ d. per fother, = £3 0s. 8d.

0s. viijd.

Page 26, line 14. In cariagio ccc.xv fothers lapidum per carectas a quarera usque Weleland, pro qualibet fother 10d., 15l. 12s. 6d.

In cariagio ccc.xv fothers lapidum per carectas a quarera usque Weleland, pro qualibet fother xd. - xiijl. ijs. vjd.

In cariagio clxxxiiij fothers

lapidum a Weleland usque

In fractura exij fother lapidum

per Johannem Clerk, quarior,

pro qualibet fother 61d.—iijl.

N. B. 315 fothers of stone, at 10d. per fother, = £13 2s. 6d.

Page 26, line 16. In cariagio clxxxiiij fothers lapidum a Weleland usque Ebor. per navem per Johannem Webster, cap. 71d. pro qualibet fother, 61. 7s. 6d.

Eborum, per navem per Johannem Webster, cap. 71d. pro qualibet fother. -vl. xvs. Od. N.B. 184 fothers of stone, at 71d. per fother, £5 15s. 0d.

Page 10, line 2. Et in m.xij lb. de ere et stagno emptis de Johanne de Kirkham dando pro c. 26s. 8d., 19l. 9s. 8d. Page 18, line 25. Mv. c. iij*

Et in mil xij lb. de ere et stagno emptis de Johanne de Kirkham dando pro c. xxvjs. viijd. - xiijl. ixs. viijd.

Item . . m.vj°. iij quartron vitri

^{*} Browne's History, p. 249.

quartron (precii del c. 22s.) vitri albi empti pro magnis fenestris novi chori, precii 18l. 8s. 6d.

Page 37, line 35. In ix* chaudre carbonum marinorum, 45s.

Page 43, line 15. In cariagio c.xxv* tuntyght dictorum lapidum a quarera usque aquam de Tadcastre, 40s.

Page 53, line 5. In lij* quercubus emptis ibidem 4lb. 5s.

Page 74, line 25. In vadiis Johannis Skymyn sarrantis xxv rodas et cxx pedes. 63s. 4d.

Page 75, line 17. Johanni Wildon de Brandesby pro ceccc* thakburd 17s. 6d. albi empti pro magnis fenestris novi chori, precii del c xxijs., precii xviijl. viijs. vjd.

Et in x chaudre carbon marinorum emptis de Willelmo Lemyng, precii le chaudre, iiijs. vjd.—xlvs.

In cariagio vj^x tuntyght dictorum lapidum a quarera usque aquam de Tadcastre per Robertum Hardy, cap. iiijd. pro qualibet tuntyght, xls.

Et in v**.ij querculis emptis ibidem s clt ad opus predicte fabrice, precii cujuslibet peci, xd.—iiijl. vs.

Et in vadiis Johannis Skymyn sarrantis xxv rodas et vj^{xx} pedes. rod ad ijs. vjd.—lxviijs. iijd.

Et Johanni Wildon de Brandesby pro cccciv^x Thakburds precii c. iijs. viijd.—xvijs. ivd.

ON DATES.

Regarding the dates which I have in my History assigned to some of the Compotuses belonging to the Fabric, I must observe, that the author of the "Fabric Rolls" seems to have desired that they should meet with a direct contradiction, or at least be treated with much uncertainty, and he contents himself with the oft repeated form,

"DEEST CAPUT ROTULI." Thus, the Compotus which I have given at page 168 as having been made up to the 3rd of January 1371, as the accounts for the preceding twelve months, he says belongs to the year 1371, and that I have assigned it to the year 1370. Now, Mr. President, he undoubtedly knew that I have not assigned it to that year, but that I have given it as embracing the expenditure for the whole of the last three months of the year 1370, and only of about nine months of the year 1371; and that in the portion of accounts for 1370, the following items are correctly entered, viz. :- "Paid 3s. 4d. for writing the new ordinance for the Masons, and the Indenture of John Plummer,"* which indenture was made on the 3rd day of January, 1370; and he cannot truthfully deny the Compotus having been made up to the 3rd day of January in the year of Incarnation 1371.+

The Roll of Fabric Accounts which I give as having been made up to the 7th day of January, 1399, he, at page 13, assigns as the *expenditure of* 1399; and at page 17 he says, that on the back of the Roll there is a list of stores, which were in the custody of the keeper of the Fabric at the close of the year 1399. Now the Roll contains accounts belonging to a portion of the year 1398, as

^{*} Fabric Rolls, pp. 10, 184. Regist. G. c., fol. 97, b.

[†] None of the Compotuses or Rolls of the Fabric Accounts have been found to be made up to the 24th of March, the usual terminal of the year (of the Incarnation), nor to a certain day nor month. But they seem to have been produced at the convenience or the will of the keeper of the Fabric; they are found of varied months, as November, December, and January, and of varied dates in the months. Consequently, each Compotus was considered an annual Account, containing a portion of two years, and of quantity dependant on the date of presentation, and scarcely one of them can be said to belong strictly to one determined revolution of time.

well as to a portion of the year 1399, and the list of stores is headed thus, "Memorandum stauri Fabrice pertinent" super Compotum bij die Januarii Inno Domini m.ccc. mo nonagesimo ixo." And we know not how the stores were increased or diminished at the completion of the year 1399.*

The Compotus of Mr. Thomas Espham, which I have given at page 231 of my History, as dated December the 4th, 1433, Mr. Raine declares, in a note at the foot of page 48, to be undated: although, he says, it may possibly belong to 1432, and heads it from the 24th Dec., 1432, usque eundem diem, anno revoluto." He further says that the Roll contains little information of interest except a mention of the work on the bell-tower. With regard to the information given in the Roll, I must really differ with him as to its interest and importance. In the Roll there is mention of the commencement of the bell-tower, and the laying down of the first stone thereof, at which laying of the first stone, the masons were treated with bread, beer, and flesh meat. The words in the Roll containing this important information run thus. (The Secretary has not given them.)

"Et in expens computantis et cementariorum primo die posicionis lapidis super Campanile ut in pane cirvisiis, et carnibus omnibus computatis in denariis xviij d."

The Compotus presented by Master William Ward, dated 7th January 1475, as the Accounts for the past twelve months, is at page 79 of the "Fabric Rolls" headed by the Secretary with the usual form of apology for his ignorance "DEEST CAPUT ROTULI," and he states that the

^{*} In Browne's History of the Edifice, pp. 198, 199, a copy of the items recorded is given.

Compotus may be fairly assigned to the year 1473. Unfortunately for his statement, the Roll itself is headed, or at least was headed when last I saw it, "Quintus Compotus Domini Willelmi Ward Custodis Fabrice facta in Crastino Epiphanie Domini, Anno Domini millisimo, cccc. "Volker quinto."

The liberty of changing dates seems with my assailant to have had no restriction; for he has invented a twentieth day of the Kalends for the month August.* He has made a document one hundred years older than it is. † He has given the day of a month as the day of a year. ‡ He has disregarded the number of a year; § the month of a year; || and the day of a month; ¶ and in several instances gives neither dates, nor reference to the pages in the Registers.**

Other specimens of altered years, and of days of months I could present to your notice, but it would not be worth my while, as he seems to think that he does no harm by taking the liberty of altering the dates, whether given by me, or found in the documents.

- * The Indulgence of Walter Grey is dated at p. 150, the xx kl. of August, instead of the xv.
- † The Indulgence of Henry Bowet is at p. 198 dated M.ccc octavo, instead of M.cccc octavo.
- ‡ Fabric Rolls, p. 36, where the year is dated 22 die m.ccco.xviij usque die m.ccco.xix, instead of 22 die Decembris m.ccco.xviij.
 - § Page xv shews that Thoresby died in 1372, instead of 1373.
 - || Document xxiij is dated July, instead of June.
 - ¶ Document xli is dated the 19th August, instead of the 10th.
- ** The Surtees "Testamenta Eboracensia," Vol. II., contains 232 transcripts of wills, but not one reference is given to the Registers from which the extracts have been made by Mr. Raine."

ON CHANTRIES.

Amongst the inaccuracies which I have to notice, I must not omit to mention the list of Chantries which is given by the Secretary as being within the Cathedral Church of York. Most of them are given without the month or the day of the month on which they were respectively founded; information which he could easily have given by examining the Registers. The following examples show how Altars and Chantries are treated in his work.

The Altar of St. Andrew and St. Cuthbert, is given as two altars, whereas it was but one; and duties were performed at it for John le Romain, archdeacon, Walter Skyrlaw Bishop, and John Bermyngham, formerly treasurer for the Church.*

Again, the Altar of St. James and St. Katherine, in the Crypts, is treated as two altars, whereas it was only one: for although services were ordained about 1285 for the benefit of Gilbert de Sarum, formerly sub-dean of the Church, at the Altar of St. Katherine, nevertheless the same services are found to have been regularly performed at the Altar under the united patronage of St. Katherine and St. James, † and at this Altar were also performed duties for the souls of Nicholas de Hugate, and Thomas de Neville.†

At the Altar of the Holy Innocents, Nos. I. and III. are treated as two distinct chantries, whereas they were but

^{*} Regist. G i, fols. 8, 2, 128, b. + Regist. X b, fols. 61, 68.

[‡] Regist. Xa. fols. 41 b, 42.—A more accurate knowledge of the customs of the Catholic Church would have avoided these and other important errors found throughout his work.

one;—the foundation is thus recorded, A. D. 1354. Feb. 1st. William de Feriby, Canon of York, founded one perpetual chantry of two Chaplains, in the Cathedral Church of St. Peter of York, at the Altar of the Holy Innocents, for the souls of Edward of Carnervon, lately King of England, William de Melton, late Archbishop of York, the souls of his Ancestors, the good estate of the said William de Feriby whilst living, and for his soul after death, for the souls of William and Robert de Pyckeryng, formerly Deans of the Church, and for the souls of all the faithful departed.*

The Altar of SS. Petronilla and Cecilia, is given as the Altar of St. Cecilia only. To this altar was affixed Jordan's Chantry. Regarding this altar, he states at page 279 that it "was founded in very remote times, for the soul of Jordan, a canon of York.—In 1370, every record of its foundation being lost, the Chapter made another ordination of the chantry which was to be erected de novo. Up to this time it was dedicated to SS. Agnes, Cecilia, and Petronilla, henceforward it was under the patronage of St. Cecily alone": and at p. 124, he gives the following singular statement: "All record of the foundation of this chantry has been lost. Even in the fourteenth century this had been forgotten, and no notice of Jordan has ever occurred to me."

On the elevation of Dean Sewall de Bovile to the Archbishopric of York in 1256, Jordan, Cardinal of St. Eustachio, had the Deanery of York bestowed upon him by Pope Alexander IV., and he was duly installed; but shortly after, he resigned the Deanery, and retired with an annual

^{*} Regist. T b, fol. 55; Xa, fol. 36.

pension of one hundred marks. In 1370, the income from five houses in Stonegate was deemed sufficient to sustain a perpetual Chantry for the repose of his soul. Accordingly, on the 4th day of April, at the request of Richard Letteby, Chaplain, it was ordained that in the said Church of York, there be a certain perpetual Chantry, with a Chaplain for the same, to celebrate for ever for the soul of the said Jordan, and for the Canons of the said Church, and for all the faithful departed.* The duties of the Chaplain were not assigned to any special altar, but left to be named by the Chapter, which very soon named one near the feretrum of St. William; -and between the years 1409—1427, the chantry was at the altar of SS. Petronilla and Cecilia, † and in 1483 the altar was "ex parte australi feret Sci Willi " under the same united patronage, and under which it continued.

At page 294, he notices (the Chantry of) "St. Mary THE VIRGIN," with the following extraordinary assertions: "The most distinguished chantry in the minster. It was originally in the crypts, but it was, I believe, altogether transferred to the central compartment of the presbytery, right under the east window."

"There is no record of the original foundation. In 1364, it was founded de novo, and endowed with 100s. per ann., out of the church of Kirkby Overblows, for the soul of Henry de Percy. Archbishop Thoresby had also an interest in it, so much so that the chantry was called Thoresby Percy, or singly, Thoresby: and service was performed there daily "cum nota et organis." Here is a Chantry with its altar removed from its ordained place to

^{*} Regist. T c, fol. 77. + Regist. X b, fol. 143 b.

another, and then founded "de novo," and newly endowed. These assertions are fallacious in the extreme as will be fully and clearly shown later on, when treating on the subject of this Chantry.

But perhaps, Mr. President, I have now given quite sufficient instances, and more than sufficient to exhibit the zeal and anxiety which the Secretary has shown, to give to the Surtees Society, faithful copies of the Fabric rolls of York Minster; and to the public a book, which will supply the "meagre" and inaccurate extracts, which are alleged to be in my History (although none such have been proved by him). I could give you many more instances even from the few extracts made by myself about twenty-five years ago, and Mr. Raine is perfectly well aware that the annual Compotuses would afford me additional matter to an enormous extent.

But, probably, my labours hitherto may be considered by him to be of no importance, as he claims the liberty of rejecting whatever he pleases; of treating the entries as he pleases; of giving his collated matter in the words and language he pleases; and of giving what title he pleases to his labours. All this may be perfectly correct, if the Surtees Society and the public will support such freedom in literary collations, and sanction such imposingly entitled publications. But it might be well to remind the Secretary that his labours, in this instance, have been published, according to the words in his preface, for the special purpose of supplying the "meagre" and inaccurate extracts said to exist in my History of the Edifice, and not for general light and ephemeral information; and therefore, it should have been his first endeavour to point out the inaccuracies which he asserts I have made, and then to have ensured for the public and the Society a strictly correct copy of the Rolls, so that the correctness thereof could not be questioned.

Having made the preceding few remarks on the Secretary's Fabric Rolls, I now must turn for a moment to his illustrative documents; which consist of Charters, Grants, Indentures, Indulgences, Pensions, Acts of Chapters, Bulls, &c. &c., and as these are generally entire and individual in their nature, we ought to find them at least, given faithfully as found in the Registers. But this is not the case. I have already given several instances where words have been either misunderstood or misquoted, and I could very much enlarge the number; for I have scarcely found one of the documents perfectly and faithfully given, some have been even materially injured by the omission of parts. I will content myself with noticing the following few additional instances of Mr. Raine's meagre extracts and erroneous transcripts, commencing with his preface.

ILLUSTRATIVE DOCUMENTS.

At page xi of the Secretary's preface he states that William Greenfield gave, among other donations, the munificent sum of 500 marks to the Church, and in a note on the same page he states that "the gift is recorded in MS. Cotton. Claudius B. III." but gives not the folio where it is to be found. I myself carefully examined the MS. Bib. Cotton. Claud. B. III., and could not find any memorandum at all of any such liberal donation from Archbishop Greenfield. At folio 198, I found a memorandum to the effect that Archbishop Melton gave to the fabric of the Church 500 marks. The Secretary also states that the following donations to the fabric are recorded in the regis-

ter of Archbishop Greenfield. The dates, as they stand in his note, are perfectly unintelligible, and the extracts miserably meagre, and without any references, (which for a valuable work ought not to be omitted.) I will contrast the items in his note with transcripts by myself.

SURTEES PRINTED COPY.

Page xi, line 27. 12 kal., Sept.
7. Libera Willelmo de Langetoft, custodi fabricæ, 100
marcas, quas Capitulo nostro
Ebor. promisimus et concessimus graciose.

Page xi, line 29. "7 kal. Junii anno 9. Libera custodibus fabricæ eccl. nostræ B. Petri Ebor. 50 marcas quas eidem fabricæ donavimus de gracia nostra speciali."

ORIGINAL DOCUMENTS.

Willelmus etc., dilecto filio, domino Willelmo de Wyntringham salutem, graciam et benedictionem. Libera, domino Willelmo de Longetofts custodi fabrice ecclesie nostre Eborum centum marcas sterling, quas Capitulo nostro Eborum pro fabrica dicte nostre ecclesie promissimus et concessimus graciose. Vale Dat. Apud Eborum xij kal. Septembris. Pont nostri anno septimo.*

W. etc., dilecto filio, domino Rogero de Thorntonn receptori nostro Eborum, salutem, graciam et benedictionem. Libera custodibus fabrice ecclesie nostre beati Petri Eborum, quinquaginta marcas, quas eidem fabrice donavimus de nostra gracia speciali. Vale. Dat. apud Cawode. vij kal. Junii. Pont. nostri anno nono.†

^{*} Greenfield's Regist., pars ij fol., 186 b.

⁺ Ibid., fol. 195 b.

Page xi, line 31. "28 May 10.

Libera custodi fabricæ pro
celeriori promocione operis in
instanti estate quinquaginta
marcas."

Dilecto filio, domino Rogero de Thorntonn Receptori nostro Eborum salutem, graciam, et benedictionem. Libera Custodi fabrice ecclesie nostre Eborum, pro celeriori promocione operis in instanti estate, quinquaginta marcas, in precencia Canonicorum nunc ibidem existencium facta inter te et dictum Custodem de liberacione dicte pecunie pro tuo Compoto indentura. Val. Dat. apud Shelford xxviij die mensis Maii. Pont. nostri anno decimo.*

At pages xi, xii, the Secretary states, that Archbishop Melton was a most generous benefactor to the Minster, and that he gave 500 marks to further the progress of the works, but cites no authority for the statement. I will endeavour to supply his deficiencies by showing what sums the Archbishop on the 7th of the ides of June ordered to be paid, and by giving the authority for the extracts.

Page xii, line 11. 7 Id., June, 1338, magistro Thomæ Sampson et domino Nicholao de Hugate, canonicis Ebor., 500 marcas ad opus fabricæ.

W., etc., delecto filio domino
Willelmo de Wyrkesworth
Receptori nostro Eborum,
salutem, graciam et benedictionem. Quia quingencas
marcas ad fabricam ecclesie
nostre beati Petri Eborum,
dedimus graciose vobis mandamus quatinus magistro

^{*} Greenfield's Regist. pars ij fol. 201 b.

Thome Sampson et domino Nicholao de Hugate canonicis dicte ecclesie nostre beati Petri Eborum, visis presentibus ad instans festum Sancti Barnabe Apostoli centum libras sterlingorum et ad festum Sancti Michaelis extunc proxime sequens Centum libras, et ad festum purificacionis beate Marie extunc proxime sequens ducentas marcas per indenturas inter vos ipsos inde factas integre liberetis. Et dictarum summarum liberacio vobis per ostens precencium et dictarum indenturarum super vestro compoto volumus allocari. Valete, Dat. apud Cawode vij Idus Junii anno domini mº. ccemo. xxxviij. Et Pont. nostri xxj.*

* Melton's Register, fol. 62 b.—In the MS. (Bib. Cotton. Claud., B. III, f. 198.) there is a memorandum stating that Archbishop Melton gave 500 marcs to the fabric in the year 1338; but in the Monasticon, vol. III, p. 162, is an entry, "ex registro fabrice Ecclesie beati Petri Eborum," that Archbishop Melton gave to the fabric 600 marcs of silver. The entry in Melton's Register is no doubt the correct one, and would be admitted in cases at law.

At page xii, the Secretary states, that the great West window was filled with glass at the expense of Archbishop Melton, who gave 100 marks for that purpose. In confirmation of his statement he transcribes the Document thus, and gives no reference to the folio.

Page xii, line 14. 2 Non., Feb., magistro Thomæ Sampson, vel Thomæ de Ludham custodi fabricæ eccl. B. Petri Ebor., 100 marcas pro opere vitreo fenestræ ex capite occidentali eccl. ejusdem de novo constructæ.

Memorandum quod sub datapud Cawode ij Non. Feb., ao domini mo ccemo xxxviij. Scrip fuit Receptori nostro Eborum ad liberand. magistro Thome Sampson, vel domino Thome de Ludham custodi fabrice ecclesie nostre beati Petri Eborum Centum marcas sterling pro opere vitreo fenestre ex capite occidentali ecclesie predicte de novo constructe pro indent inter ipmet eos inde fact.*

At page xiii, line 13, he states that "John Pety (Glass stainer and Glazier) died in 1580, being at that time Lord Mayor of York." Now, as Pety's name is much connected with the stained glass windows of York Minster, and as the time of his death may be of some importance to historians, I may perhaps be allowed to correct Mr. Raine's statement. Pety certainly died whilst holding the office of Lord Mayor of York, but his death occurred in 1508 and not in 1580. My authority for the assertion is the inscription which, according to Drake, was inscribed on one of the windows in the South Transept of the Cathedral:

"Orate pro anima Johannis Pety, Glasiarii, et Majoris..... Ebor., qui obiit 12 Aobem 1508."*

At page xv, the Secretary states, that Archbishop Thoresby placed the bones of several of his predecessors under monuments, which were made for them at his expense, and he refers to a note for his authority, which, is as usual, only very meagre, and without any reference. I will give a copy of the original document, and also of two others which have been similarly treated by the writer.

Page xv, line 29. 1368—9, 13
Feb., magistro Roberto de
Patrington, magistro cementario fabricæ chori eccl. nostræ
Ebor. Super opere sex lapidum
marmoreorum pro tumulis
predecessorum nostrorum parandis de quibus secum convenimus 101.

Salutem graciam et benedic-Liberetis magistro tionem. Roberto de Patryngton magistro Cementario fabrice novi chori ecclesie nostre Eborum super opere sex lapidum marmoreorum pro tumbis predecessorum nostrorum parandde quibus secum convenimus decem li de illis centum libris dicte fabrice in festo Pasche proxime futuro per nos solvendis ita tn quod dictas decem li eidem Roberto nunc solvend, in soluçõe predicarum centum li faciatis vestro periculo defalcari. Recipientes ad presens unum memorandum a dicto magistro Roberto soluc dictarum decem li testificans; per quam et ostension presentium vobis easdem decem li faciemus

^{*} Drake's Eboracum, fol. 529.—The Secretary gives extracts from Pety's will, but gives no authority.

Page xv, line 32. 1369, 23

Aug., eidem 10 marcas in
partem solucionis 40l. pro factura quorundam lapidam marmoreorum.

Page xv, line 33. 1373, 12 June, eidem 100s. argenti pro opere tumbarum. super compoto vestro debite allocari. Val. Script apud Thorpe juxta Eborum xviij die Feb., A. D. millio cce^{mo}. lxviij.*

Mēd quod sub dat apud
Thorp juxta Eborum, viz.,
xxiij die Augusti anno Domini
milliö ccc, lxix scriptum fuit
Magistro Nicholas de Alta
Pipa clerico Receptori Eborum ad liberand, Magistro
Roberto de Patryngton mason
x marcas in parte solucionis
xl li pro factura quorundam
Lapidum marmoreorum, per
unā acquitant dictam pecuniam testificant, †

Mēd quod apud Thorp juxta Eborum, xij die mensis Junii Anno Domini milliō ccc^{mo}. lxxiij^o scriptum fuit Receptori Eborum, ad liberand Magistro Roberto de Patryngton cementario centum solidos argenti pro opere tumbarum dm per unum memorandum inter eosdem inde faciend . ‡

At page xxiv, the Secretary gives a note, consisting of a short extract from the Ordination of the Church of Kyrkeby Orblowers, and of the Chantry for Lord Henry

^{*} Thoresby's Register, fol. 325 a.

[†] Thoresby's Register, fol. 325 b.

[!] Ibid. fol. 327.

de Percy, &c., but without any reference. The Ordination is in the Register T b, or Doomsday Book, fol. 59, also at page 1199, vol. vi, part iii, of Dugdale's Monasticon Anglicanum.

At page xiii, he gives what seems to be a perfect extract from the will of Agnes de Holme, widow of Robert de Holme, of Burton, in Lonesdale, but gives, as usual, no reference for his authority. I will contrast his extract with one made by myself. The will is dated 11th of October, 1361, and by it she gives 100s., argent, to the fabric of the Church of York. She also wills, thus:—

Page xiii, line 3. "Lego novæ fabricæ chori tantam pecuniam pro quanta unus homo poterit conduci ad peregrinandum pro uno alio homine ad S. Jacobum Apostolum ad constructionem unius fenestræ vitreæ, et volo quod in uno luminari dictæ fenestræ ponatur ymago S. Jacobi Apostoli, et inalio luminari ejusdem ymago S. Katharinæ virginis."

"Item, lego nove fabrice chori ecclesie Cath beati Petri Eborum tantam pecuniam de bonis meis levand pro quanta unus homo competens consueverit et poterit conduci ad peregrinandum pro uno alio homine ad sanctum Jacobum Apostolum ad constructionem unius fenestre vitree, et volo quod in uno luminari dicte fenestre vitree ponatur ymago Sancti Jacobi Apostoli, et in alio luminari ejusdem ymago Sancte Katherine virginis."*

At page 142 of the Secretary's work, occurs the illustrative document, No. III. It is from MSS. Cotton. Claudius, B. III., 78 a, and to be found in the Magnum Album, par. ii, fol. 92, also in Dugdale's Monasticon, vol. vi, par. iii., No. lxxviii, p. 1190. It is the grant of William de

Percy, of the Church of Topcliffe, to the Fabric of the Church of York. On comparing Mr. Raine's transcript with the MSS. quoted, I find the following differences and inaccuracies in words:

Page 142, line 15. Domini Domini R. Archiepiscopi. Archiepiscopi.

Page 143, line 15. Ut inter- Ut intercedat pro nobis ad cedat pro nobis ad dominum Beatum Petrum clavigerum viger regni celorum. regni celorum.

Dominum Beatus Petrus cla-

Page 143, line 21. Adam Adam clerico de Torneverâ. clerico de Torneuia.

At page 145, is the commencement of his document, No. IV., which he says, is an Indulgence, granted by Pope Alexander III., in 1165; and that I am in error in assigning it to Alexander the IV. in 1260.* If I am in error, the Index of the "Magnum Album" has misled me: for therein the document is referred to as I have given it, although at the page referred to by the Index, the Bull is noticed nearly as he gives it. Here is the difference in the heading, and an inaccuracy occurring in Mr. Raine's copy of the document.

* Pope Innocent the Fourth, Alexander the Fourth's predecessor, by a Bulla, granted an Indulgence of one year and three forty days to all those persons who visited the Church of Westminster on the feast of St. Edward, its patron Saint. "(Bulla Innocencii p'pe iiiiti. de Indulgencia Ecclie Westm concessa," Rolls Office, Stapletonsis Kalendar, iv, p. 11, No. 4.) And Alexander the Fourth, by a Bulla, conferred the additional favour for the feast of St. Edward, "de carnibus comedendis in festis bi Edwardi, si accederint p dies Sabbati pro Rege Hen tercia convivis suis." (Ibid., No. 3.) And Innocent's grant to Westminster, very probably, induced Alexander, by a Bulla, to grant to all individuals who visited the Cathedral Church of York, on the feasts of its patron Saints, and other feasts which he particularly specifies, one hundred days' relaxation from penance enjoined.

Page 145, line 22. Litera papalis super centum diebus concessis accendentibus devote ad Ecclesiam Ebor. in festis ejusdem (MSS. Cotton. Claudius, B. III, 72 b).

Bulla Alexandri iiij de Centum diebus indulgencie accedentibus ad Ecclesiam. parte ij, fol. 86 (Index to the Magnum Album).

Page 145, line 28. Beatam coronat acies.

Beatam coronat aciem.

Augusti Anno xj.

The following errors are found in documents, Nos. VIII, X, and XV.

Page 150, line 12. Datum apud Sireburn xx kal Augusti Anno xi.

Eborum.*

Page 158, line 30, Ebor.

Per octo dies festivitates ipsas mediate sequentes.

Datum apud Sireburn xv kal

Page 158, line 34. Per octos dies festivales ipsos mediate sequentes.

> * To the word Eborum the Secretary seems to have a fixed scholastic repugnance. If he meets with the word complete, either in manuscript or printed matter, he omits the Latin terminal um; if he finds the word with its terminal sign of 3 rum, (as found generally in the early documents of the Church, in "Lib. Domesday," Rotuli Scotiæ, Rotuli Hundredorum, and which is, according to the learned Cajus, the word as changed from Evoracum,) he disregards the sign, and leaves the word as Ebor., or changes the terminal um into acensis; thus giving the word as Eboracensis, and not as Eborum, as in Dugdale's Monasticon, &c.

Page 159, line 6. Et alios pios. Per. pontifices, et alios patres. Page 160, line 15. Quæ cotidie Quæ cotidie fiunt aut fient. sunt aut fient.

The commencement of Document No. XXI, is materially abridged, and some errors exist in it. I give you a specimen.

Page 166, line 17. Universis etc. Capitulum Ebor.

Universis sancte matris Ecclesie filiis ad quos presentes litere indente pervenerint. Capitulum etc., Decano ejusdem in remotis agente. Salutem in domino Sempiternam. Noverit.

Page 166, line 33. Ut cementarius gubernare.

Ut convenit gubernare.

In Document No. XXII, we have the following omission.

Page 168, line 18. Pro tanto excessu condempnabitur.

Pro demeritis canonicam non effugiet ultionem et nihilominus ad duplum pecunie sic detente vel eciam subtracte pro tanto excessu condempnabitur.

In Document No. XXIII, is the following error.

Page 170, line 28. Die mensis Die mensis Junii. Julii.

In Document No. XXV, the following omission and mistranscribed words occur :-

usque ad pulsacionem campanæ B. M. V.

Page 172, line 2. In Estate, Estate, a festo Pasche usque ad festum Sancti Michaelis statim ad solis ortum et ab illa hora diei debent operari, usque ad pulsacionem campane Beate Marie Virginis.

Page 172, line 21. Post pran- Post prandium suum proprium. dium suum propalam.

Page 172, line 41. In qualibet In qualibet potatione.

Page 173, line 6. Nec postmodo. Nec amodo.

Page 173, line 7. Et singulis Et singulis particulis. suis periculis.

For Document No. XXVIII, we have the following omission and error.

Page 176, line 10. Prosequa- Prosequamini honorem vestrum mini vestrum proprium. proprium.

Page 176, line 40. Conferant Conferant conferanda caritatis. subsidia caritatis.

In Document No. XXX, we find the following omission and error:—

Page 178, line 23. Ad dictam fabricam conferendum, ac.

Ad dictam fabricam manus apperiant missericorditer adjutrices necnon ad petend et recipiend—fidelium elemosinas pro dicta fabrica conferendas, ac.

Page 178, line 25. Seu eciam Seu eciam oportuna. optima.

In Document No. XXXII, we have the following abridged introduction and error.

Page 180, line 17. Omnibus, etc., Capitulum Ebor., etc.

Omnibus ad quos presentes litere pervenerint Capitulum Ecclesie beati Petri Eborum Decano ejusdem in remotis agente Salutem in Domino sempiternam, Sciatis.

Page 181, line 6. Quousque Quousque gratis redierit. satis redierit.

In Document No. XXXIII, there are the following errors in words, and the omission:—

Page 181, line 15. Atte yare Atte yaire werk. werke.

Page 181, line 21. Be hegh Be heeh none.

Page 182, line 13. Saynte Saynte Elennies. Elennes.

Page 182, line 21. Foundyn Foundyn conissant. souffissant.

Page 182, line 31. Werk: and Werk: betar ye maystyrs gyt wha. hym lefe atte parte fra yt same werkis: and wha.

In Document No. XXXIV, there is the following omission:

Page 183, line 17. Ad cooper- Ad cooperiendum Campanile iendum campanile, vel. dicte ecclesie, vel.

In Document No. XXXVI, occur the following abridgement and errors:—

Page 185, line 19. Dimissio domorum Philippo Carpentario.

Page 185, line 21. Universis, etc., Capitulum Ebor., Decano in remotis agente.

Page 185, line 23. Fabricæ Eccl. B. Petri Ebor.

Page 185, line 24. Servicio nobis impenso.

Comissio domorum Philippo Carpentario.

Universis sancte matris Ecclesie filiis ad quos presentes litere pervenerint Capitulum beati Petri Eborum Decano ejusdem in remotis agente.

Fabrice dicte Ecclesie beati Petri Eborum.

Servicio suo nobis impenso.

In Document No. XXXVIII, there are the following errors :

Page 189, line 5. Quodque hujus chori, sic incepti.

Page 189, line 33. Contradi-

Page 189, line 35. Super provisionibus.

Page 190, line 3. Literis mo- Literis mentio specialis. nicio specialis.

centes per. Super promissionibus.

In Document No. XLI, we find the following abridge-

Page 191, line 32. De adventu Regis Henrici ad ecclesiam Ebor.

ment and errors :-

Page 191, line 34. Memorandum quod 19 Aug. 1403.

Page 193, line 5. ratione oblationis habitam.

Oblac Regis Henrici fact in ecclesia Cathedral Eborum et recep per Ebor. Archiepiscop ut pat infra.

Quodque hujus chori sic edifi-

cari incepti.

Contradictores per.

Memorandum, quod decimo die mensis augusti anno Domini M°.ccccmo. tercio.

Prefatam summam racoe oblacionis hujus habitam.

In Document No. XLIII, there are the following inaccuracies :-

Page 197, line 7. Patrem et dominum nostrum Gregorium.

Page 197, line 11. Per predictos sanctissimos patres.

Page 197, line 38. Ac sanctorum presulum.

Page 198, line 4. Optimum Oportunum exponantur. exponantur.

Page 198, line 18. M°.ccc. M°.cccc. octavo. octavo.

Patrem et dominum nostrum dominum Gregorium.

Per predictos Antiquissimos patres.

Ac sanctorum Archipresulum.

In Document No. XLIV, * we find the following abridgement and errors.

Page 199, line 32. Ordinacio, Ordinacio per Dnos de Capitxv Novembris, 1409.

ulo xv die mensis Novembris anno Dni Mo.ccccmo.IXo.

Page 200, line 11. Providea- Provideatur de calce coquendo. tur de calce carianda.

Page 200, line 16. Et pro Et quod plano modo ascendat.

plano modo ascendat.

Page 200, line 18. Vel alæ Vel alias ad ordinacionem. ad ordinacionem.

* At p. 198 Mr. Raine observes in a note, that "this is the most remarkable Document connected with the history of the fabric that has been discovered," and he adds, "Mr. Browne had not seen it when he compiled his account of the Minster. It was laid before Professor Willis by Mr. Canon Harcourt." The Secretary's observations upon the document in this respect are unfortunately quite correct, and to myself painful to remember; but as both Professor Willis and Mr. Raine seem delighted at my misfortune, and exhibit and extol the generosity of Mr. Canon Harcourt, I feel compelled, although reluctantly, to give an explanation in justification of myself and my supposed negligence of search, or want of anxiety to discover the precious document.

After the great injury sustained by the Choir by fire in 1829, a controversy was vigorously carried on for some time concerning the propriety of removing the Rood, or King's Screen, to some other situation: Mr. Wm. Harcourt being zealous for the removal, and I probably equally zealous for its non-removal. This controversy caused the Registers of the Church to be examined, especially by Mr. Harcourt, who had freer access to them, and more opportunities of examining them than myself. Both of us, however, soon became convinced that the history of the Cathedral, hitherto laid before the public, was very erroneous and incomplete, and that many facts existed by which a more accurate account might be obtained, and I ultimately determined to make the attempt to produce such an account.

How this important Document, and even the Register that contains it, escaped my notice when I was compiling my History, is a mystery to me. I and my literary friends often heard of the existence of the

Having thus given a few specimens of the able and satisfactory manner in which the Secretary has com-

document, and some of them solicited for either a copy of it, or for positive reference as to where the original could be found, but without avail, and no repeated search enabled us to discover it.

On the 27th of July, 1846, a copy of the Document was read and explained in the Theatre of the Yorkshire Philosophical Society, to a numerous party of members of the Archæological Institute (on which occasion I was present), by Mr. Canon Harcourt, and that evening I wrote to London to stop the press then engaged in printing that part of my History, on which the Document had a special bearing; and on the following day I wrote to Mr. Harcourt, thus :-

"York, July 28th, 1846.

Reverend Sir.

Pray pardon me for presuming to ask the favour of your either lending me the valuable Document you exhibited yesterday, on the piers of the Tower, or giving me the reference where to find the original, for I have written to London to stop further printing until such valuable information can be made useful to the public.

> I remain, Rev. Sir, Your obedient and much obliged Servant,

> > JOHN BROWNE,

21, Blakestreet.

To Rev. W. V. Harcourt, Bolton Percy."

To this application I received the following reply:-

"Bolton Percy, Aug. 1st, 1846.

Sir.

I will send you a copy of the Document you wish for, as soon as I have leisure to write it.

I remain,

Yours faithfully,

Mr. John Browne."

WM. VERNON HARCOURT.

Trusting that Mr. Harcourt would be faithful to his promise, I waited for its accomplishment for several weeks, but (and I am sorry to have to record it) in vain. I then altered those sheets of my History which had yet to be printed, according to the best of my memory (as is clearly seen at page 242, commencing with line 23), and sent them to press. A copy of the Document which I had so much desired and done all in my power to obtain, but without success, was afterwards given by Mr. Harcourt to Professor Willis, to be inserted in the Proceedings of the Archæological Institute, and it was not until those Proceedings were posed and supported his Fabric Rolls, in his attempts to supply my alleged deficiencies, I will now turn to the most important point at issue between us, i. e., the time occupied in the erection of the Choir (the whole Choir) of York Minster, but more especially of that portion of it which he terms the Presbytery. In treating of this subject I shall endeavour, not only to justify what I have stated in my History, but also to produce whatever additional authentic information I may have obtained relative to the erection of the Choir.

THE ERECTION OF THE CHOIR.

It is now generally admitted that the present Choir was erected during two distinct periods, but I maintain, for reasons which I shall presently give, that it was erected during three distinct periods, or by three distinct undertakings.

The first portion built was the eastern, or what the Secretary and Professor Willis call the Presbytery, which extends westward as far as the smaller transepts, and comprises four of the nine compartments of the whole Choir. The time when this portion was begun is known; but when it was finished (as they are aware) is a matter of dispute.

The *second* portion was an addition westward of the first, consisting of *four* more compartments, the commencement and completion of which are alike uncertain as to date.

published that I beheld any reference at all to the original Document, on inspecting which, I was fully persuaded that I had never seen it before, nor even the Register in which it was written. A copy of the Document will be found later on.

The *third* portion consisted of one compartment, the ninth, which with the encasing of the Choir-faces of the eastern piers of the large Tower, and the transformation of the Tower arch, formed a distinct erection, the dates of which as regard the commencement and completion are also unknown.

I. EASTERN PORTION.

Preparations for a New Choir.

Before the new Nave of the Cathedral Church of York was completed, critical comparisons were being made between it and the Old Choir; and the Choir began to be considered too rude, and unworthy of the new Nave, and serious thoughts were entertained of removing it, and of erecting in its place a more magnificent and glorious structure.

On the 13th of February, 1361, the Chapter issued a Brief or monition to all persons holding dignities or benefices in the Church of York, informing them, that in order to meet the necessary repairs in the Choir and Belfrey, as well as in other parts of the said Church threatening ruin, they (the Chapter) had previously imposed a tax of one-twentieth part of the revenues of all ecclesiastical dignities, &c., to remain in force for three years, to be paid by half-yearly instalments, on the feasts of the Purification of the Blessed Virgin Mary, and the Nativity of St. John the Baptist: and as the first instalment had not been paid by many individuals, they were, therefore, by the Brief duly admonished.

The building of the Nave of the Church had already been in progress for about fifty-nine years, and it was yet without its western Towers, so that few hopes were given to those who desired a new Choir of seeing it erected in their time: yet having an Archbishop who was both pious in disposition, and zealous for the glory of God's house, the commencement of a new Choir was anxiously expected, although the standard income available for the annual expenses of the Fabric did, apparently, not exceed £105 or £110, which sum was derived as a net income from standing rents at will, rents, tenths, &c., of Topcliffe, and the rent of a mill, &c., at Brotherton.

The Chapter having imposed for the ensuing three years the previous mentioned tax, they and the Archbishop assembled on the twentieth day of the month of July, 1361, and agreed to the following Indenture for a new Choir for the Church of York, and the demolition of the Archbishop's Hall at Shirburn:—

"This Indenture witnesseth, that the most Reverend Father in Christ and Lord, the Lord John, by the grace of God Archbishop of York, Primate of England, and Legate of the Apostolic See, and the venerable the Chapter of the Church of York (the Dean thereof being absent in foreign parts), taking into their serious consideration how fitting it is, that every Church should be adorned in all its parts with uniform beauty, and that most especially the Choir (which is more particularly appropriated to the offering of sacrifice, the salutary exercise of offices of pious expiation, and the performance of Divine worship) should be adorned with becoming workmanship,—and that there was no place in the said Church of York suitable for the becoming celebration of the Mass (in honour) of the glorious Virgin Mary, the Mother of God, which is appointed to be daily celebrated in the said Church, they

(both the said Lord Archbishop and the Chapter aforesaid) have, for certain memorable, just, urgent, probable, and legitimate reasons, thereto moving them, -inspired, as it is piously believed, with this godly design by the grace of the Divine Spirit, - and relying upon the charitable contributions of devout persons, - by mutual and deliberate counsel, having first held a convocation respecting this matter, and a diligent and solemn enquiry, together with the other solemn observances which by custom or law ought to be practised in regard to matters of such importance, - consented and unanimously agreed to begin the erection of such a Choir; and that the ancient choir, which has seemed to many persons of too homely a structure, in regard of the magnificence of the nave of the Church, should be by parts demolished, according as, by the unanimous consent of the said Archbishop and Canons, shall be deemed expedient; and (the materials) be converted to assist in the completion of the aforesaid new Choir; they not consenting, but expressly protesting to the contrary, that the said Lord John, Archbishop of York, and the Canons of the said Church, or any one of them, their heirs or executors, or their goods or chattels whatsoever, shall be bound, in any case premised, to the completing of this work so begun; but they have both tacitly and expressly consented that neither the Lord John, Archbishop of York, nor the Canons, shall be anywise bound, or in any event obliged, beyond what they shall be willing to contribute to the fabric of the said work, from motives of charity and devotion. Moreover, whereas in the manor of the said Lord Archbishop at Shirburn there is a certain Hall, with a Chamber adjoining, which threatens immediate ruin, in which manor-house all the offices necessary for the

Archbishop's making his residence there had been destroyed and suffered to go to ruin in the times of his predecessors, and as it is generally agreed that it would not be expedient to rebuild the same (both because there are other manors annexed to the Archiepiscopal dignity, sufficiently near at hand and better fitted for the residence of the Archbishops for the time being, the buildings of which are very costly for them to keep in repair, and for divers other reasons, which for their notoriety need not be expressed), -it has been unanimously agreed and consented to by the Archbishop and Canons aforesaid, that the said Hall and Chamber be abolished and destroyed, and that the stones thereof, which are adapted to hasten greatly the completion of the fabric aforesaid, be applied to the more speedy finishing, through God's favour, of the same. In witness of all which things, the seal of the aforementioned Lord Archbishop of York, and the seal of the venerable the Chapter aforesaid, have been appended to the present Indenture. Given at York the twentieth day of the month of July, in the year of our Lord 1361."*

^{* &}quot;Indentura concernens novum opus Chori Ecclesie Eborum, et destruccionem manerii de Schirburn.

[&]quot;Hec indentura testatur quod Reverendissimus in Christo pater et dominus, dominus Johannes, Dei gratia Eborum Archiepiscopus, Anglie primas, et apostolice sedis legatus, et venerabiles viri Capitulum Ecclesie sue Eborum, Decano ejusdem in remotis agente, Reducentes in debite consideracionis examen, quam sit conveniens quod ecclesia quelibet in singulis suis partibus conformi decore concordet, quodque chorus qui ad offerendum sacrificia pie placacionis officia salubriter exercendum, divinumque cultum explendum est peculiariter deputatus, structura decenti potissime deceret ornari ac quod in ecclesia Eborum predicta non fuerat aliquis locus congruus ubi missa gloriose Dei genetricis et Virginis Marie cotidie in ipsa ecclesia celebranda, decenter poterat celebrari ex certis rationabilibus, justis, utilibus, urgentibus, probabilibus, et legitimis de causis ipsos ad id moventibus pio proposito, Divini

It is worthy of particular observation, that in the Indenture there are *four* distinct resolutions.

First. To begin the erection of a new Choir.

Spiritus gratia sicut pie creditur inspirati, tam dictus dominus Archiepiscopus, quam Capitulum supradictum, de caritativis devotorum subsidiis confidentes ex mutuo et deliberato consilio, prehabita super hoc convocacione ac diligenti et solempni tractatu, et aliis solempnibus que in hujusmodi arduis negociis fieri et observari debent. de consuetudine vel de jure consenserunt et unanimiter concordarunt, quod ibidem fabricare inciperent chorum talem, et quod antiquus chorus, qui respectu pulcritudinis navis ecclesie videbatur pluribus nimis rudis, per partes dissolveretur, prout unanimi consensu ipsorum Archiepiscopi et Capituli videbitur expedire, et converteretur in auxilium complecionis novi Chori supradicti. Nolentes, ymmo expresse renuentes, ipsos dominos Johannem Eborum Archiepiscopum, Canonicos ipsius ecclesie vel eorum aliquem heredes vel executores eorum, aut eorum bona sive catalla quecunque in aliqua occasione premissa, ad consummacionem hujus sic inchoati operis obligari, sed tam tacite quam expresse consenserunt quod iidem dominus Johannes Eborum Archiepiscopus et Canonici, ultra ea que ex caritate et devocione, ad fabricam dicti operis dare voluerint nullatenus astringantur nec in eventum obligentur. Ad hec quia in manerio ejusdem domini Archiepiscopi apud Shirburn habetur quedam Aula cum Camera annexa, que in proximo minatur ruinam in quo manerio domus singule officine necessarie pro mora Archiepiscopi inibi facienda predecessorum suorum temporibus dirrute fuerant et collapse quas prout communis habet assercio re-edificari dissuadet utilitas, tamen quia dignitati Archiepiscopali annexa sunt alia maneria satis propinqua et pro mora Archiepiscoporum qui pro tempore erunt magis apta, eis in sustentacionem edificiorum valde onerosa, tam propter causas alias varias, quas propter earum notorietatem exprimere non oportet consensum est per Archiepiscopum et Capitulum predictos et unanimiter concordatum, quod Aula et Camera supradicte dissolvantur et dirruantur, et quod Lapides earumdem, qui multum accelerare possunt consummacionem fabrice supradicte ad ipsam per Dei gratiam complendam celerius applicentur. In quorum omnium testimonium sigillum prefati domini Archiepiscopi Eborum, ac etiam sigillum venerabilium virorum Capituli supradicti presenti Indenture sunt appensa. Data Eborum vicesimo die mensis Julii anno Domini millesimo ccemo Sexagesimo primo."*

^{*} Regist. G. c., fol. 52 b.

Second. That the ancient Choir should be by parts demolished, according as, by the unanimous consent of the Archbishop and Canons, should be deemed expedient, and the materials be converted to assist in the completion of the new Choir.

Third. That neither the Archbishop, nor the Canons, nor any one of them, neither their heirs nor executors, their goods nor chattels, should be bound to the completing of the intended Choir, beyond what they should be willing to contribute from motives of charity and devotion.

Fourth. That the Archbishop's Hall and Chambers adjoining at Shirburn should be demolished, and the usable stones thereof be applied to the furtherance of the new Choir.

In accordance with the first resolve in the Indenture, the first stone for a new Choir was laid by the Archbishop on the tenth day after making the agreement, namely, on the 30th day of July, 1361. And to testify his zeal for the welfare of the commenced edifice, he on the 1st day of August ordered his receiver to pay to the Keeper of the Fabric the sum of one hundred marks towards the first stone laid by him.* Also on the 3rd day of October, he ordered his receiver to pay to the use of the said Fabric the sum of fifty pounds sterling; † and he continued to be a liberal benefactor to the edifice, giving during several of the succeeding half years of his Archiepiscopate one hundred pounds for its advancement.

Regarding the second resolve in the Indenture, it must be admitted that we possess no Acts of Chapter whereby can be ascertained either the time or times when the Old Choir suffered mutilation or destruction, or what progress

^{*} Thoresby's Register, fol. 316 b.

was made in the *new* Choir, or when it was completed, nor do the existing few Fabric Compotuses or annual accounts furnish any information, except of materials procured, and wages paid for labour; and it is only by such collateral evidence as is afforded by agreements, special purchases, requests, orders, or donations, that any knowledge can be obtained.

As has been previously stated, the new Choir is of three separate erections. The first or eastern portion had the foundations of its exterior walls formed without the least connexion with, or injury to, the Old Choir; the inner surfaces of the foundations of the side walls, being about two feet eight inches clear of the buttresses of the Old Choir, and about six feet from the ashlars of its walls: whilst the foundation of the eastern or end wall was about fifty-nine feet distant from the east end of the old Choir: consequently, the outside walls of the new Choir, with their buttresses, were carried to a considerable height before any infringement on the extent of the old Choir was needed, and that infringement was not attempted until the foundations for the piers of the clerestory walls were required, at which time between forty-five and fifty feet of length of the old Choir was taken down, and an end wall made to it, so as to render it suitable for the continuance of the daily services.

We have memoranda, made either during the latter part of the year 1370, or the beginning of 1371, concerning the Altars which were standing unmolested in the eastern end of the old Choir, and in its Crypt in the year 1364, but which had been disused, if not removed, when the memoranda were made, viz., the Altar of St. John the Evangelist, which stood in the Chapel of St. John, behind

the high Altar; the Altars of St. Catherine, of the holy martyrs, SS. Agatha, Lucy, and Scholastica, of St. Cecily, and of St. Mary Magdalene, in the Crypt; and very probably the high Altar had been also removed.*

During the year 1370 the high Altar was renovated in its new situation, when two large Trees, 80 Righalds, 500 Wainscots, were bought for its ceiling; and for the said ceiling 5½ rods of fabric timber were sawn, 16 keys or bosses made (carved) for the crossing of the ribs, 12 yards of canvass, 10,000 "Scotsemnails," and some packthread bought; and the said ceiling above the great Altar was painted with stars by Richard Kyng for xlviis. iiid.; the carpenters having new gloves given them to elevate it.†

- * The probable date of the memoranda referred to, is in Register x a, fol. 36, and is given from the evidence of Richard Letteby, holding the Jordan Chantry to which he was collated on the 4th of April, 1370—(Register T c, fol. 77,) and of Nicholas de Cave, who was collated to the Percy Chantry on the 3rd of November, 1369, which he held until 1371.—Torre's MS., p. 1645, from Register N y, fol. 84, 99.
- + Regarding the above mentioned items, the Secretary distorts the statement in my History. He says (p. 12), "Mr. Browne places all these notices together, and refers them to the Reredos of the high Altar." I certainly have stated, p. 169, that the items refer to a ceiling placed above the high Altar, and have supposed that ceiling to have a connexion with the Reredos, but I have not stated that the items belong to the Reredos alone. The "magna celura supra magnum Altare," I have no doubt signifies a large ceiling or Baldacchino which was sometimes fixed above the high Altar, and either supported by columns or hung from the roof, and which very probably, in this instance, was united with the Reredos against the east end wall, and supported at the front by two large columns, made of the two large trees which we find bought for the said ceiling. The mass of observations heaped together by the Secretary, connected with the words "celura supra," &c., are ingenious certainly, though anything but correct, as must clearly appear on the careful perusal of them. He seems to lay great stress on the word "magnus," and from it flatters himself that he has proved his thesis, as he says triumphantly, "it certainly gives us the idea of magnitude and

Consequently, it seems very probable that the old Choir was partly demolished during the years 1367 and 1368.

Although the Fabric fund was aided by the Archbishop's munificent donations, nevertheless, it could not produce any great extent of new building previous to the year 1370, as it had to bear the expenses of the taking down of the Church of St. Mary ad Valvas, in order to enlarge the space of the Minster, the demolishing of the Archbishop's Hall and Chambers adjoining at Shirburn for the usable stones, the obtaining new stone from the quarry, and the procuring of other materials, the taking down of a large portion of the old Choir, and the erection of a new east end wall. The Archbishop earnestly appealed to the laity for assistance in the good work, encouraging it by the grant of an Indulgence, and by obtaining other liberal Indulgences from the Holy See; and in the year 1365 he committed his Archiepiscopal authority to the Dean, to enforce the payment of a new tax of four-pence in every mark on the revenue of all the benefices, both ecclesiastical and temporal. For inasmuch as the laity did not answer his appeals with the promptness and liberality he expected, the tax had frequently to be enforced.

Everything being arranged and completed in the old Choir for the uninterrupted continuance of the regular

extent." What idea, I would enquire, does the word "magnus" convey to him in the expression, "magnum Altare," and is there any great absurdity in using the word magna to a celura to be placed over the "magnum Altare." I am obliged still to consider the observations of the writer to be curiously incorrect, from the remarks still further connected with the celura, viz., the keys or bosses, the yards of canvass, the gloves, the painted stars, and particularly, the smallness of the expense for painting. All these articles find easy place as I have represented them, but must, I think, be out of place in the supposition of the writer.

services, the massive foundations of the piers for the clerestory walls of the eastern portion of the new Choir were formed, and the piers begun. 200 "firspars" were bought for the scaffolding and ladders, also 400 great "spikyngs," 100 brags, and eight wheels for the "poles" (pullies) for the scaffold in the Fabric.* Thus, the east end of the new Choir seemed to be in favourable progress, when its liberal supporter the Archbishop was summoned from his earthly labours; he died on the 6th day of November, 1373, in the 22nd year of his Pontificate.†

By the death of Archbishop Thoresby the fund for the advancement of the Fabric was reduced to an uncertain amount, with the exception of its annual income of about £105 or £110, as previously stated: consequently, the new Choir advanced but very slowly, and as no bounteous Archbishop succeeded Thoresby; sorrowing anxiety was keenly felt by the Dean and Canons, as to the means by which some permanent assistance could be obtained. About the latter part of the year 1377, they turned their thoughts to the income of the Church of Misterton, in the Diocese of York, and made suitable application to the Pope, to the King, and to the Archbishop, to obtain an appropriation of the advowson, fruits, rents, and proceeds of that Church. † In the petition the Dean and Canons state, "that they did while the times were favourable begin to erect in the Church (of York) a new Choir, corresponding to the beauty of the said Church, and of very costly workmanship; and that as a large part of this Choir, so begun to be built, still remaineth to be

^{*} See History, p. 170.

[†] The Secretary asserts at p. xv that the Archbishop died in 1372.

This assertion is erroneous.

\$\displant\$\$ See History, p. 191.

completed; because the rents and proceeds destined to the Fabric and lights of the said Church, being much lessened on account of the badness of the times, are nowise sufficient for the completing of the said Church, &c." The appropriation was granted, dependant upon the resignation or decease of the then Incumbent. Its annual value was estimated at £53 6s. 8d.

The Fabric fund now received several collateral aids, and the erection of the new Choir progressed regularly, although slowly. In 1385 the Dean and Chapter leased for eighty years a quarry of stone at Huddlestone, for the use of the Fabric of the Church, in addition to the quarries of Thevesdale and Bramham. About the year 1390 the Choir was so far advanced that iron bars were needed for the side windows, for we find that there were during the year "paid for working 400 pounds of iron into bars ("Barrez") for windows, to John Harpham, smith, 16s., and for the working of 328 pounds of iron into bars, to William Smith, 12s. 4d.*

On the 17th of February, 1397, the See being vacant, and the Dean being in distant parts, the Chapter of the Church issued a letter to each of the five Archdeacons, enjoining each and all of them, to make known to all the clergy and laity in their Archdeaconries, the great store of

^{*} Having, by a comparison of various bars, been led to conclude that each of the principal bars in the side windows, of the eastern portion of the Choir, originally weighed about two pounds and three quarters; and finding that the quantity of iron in the first of these items, would be the quantity required to make the principal bars now existing in these windows, (being in number one hundred and fifty-two, of the supposed original weight,) I am induced to suppose, that the iron mentioned in the two items above was used in making principal and secondary bars for those side windows, which were probably now receiving their mullions and tracery.

Indulgences which that Church possessed, and which were obtainable by assisting with alms the completion of the Fabric.*

About 1398 the new Choir began to require the attention of nightly watchmen; for in that year there was paid to William Ireland and Thomas Grimthorp, as remuneration for lying in the new works as guardians of the Choir, the sum of 2s. It is probable, also, that about that time, or the beginning of the following year, the general scaffolding used by the masons was taken down, and from the inventory of the stores which was then made, that the carpenters and sawyers were preparing the roof. inventory presents the large quantity of 41 large trees, 190 large "Sperrez," and 500 small trees, then in store. In the glaziers' care there were 1,675 pieces of white glass, and 700 pieces of coloured, bought for the large window of the new Choir. The old Crypt was at time the mortar store, or the place where lime and sand were kept, and the mortar made. +

On the 17th day of July, 1400, the King granted an exemption to the Dean and Chapter from all tolls on the water of the Ayre, and other waters in the County of York, during the carrying of stone for the new works. ‡

About the year 1401 the roof must have been ready for

^{*} History, p. 196.

[†] Mr. Raine states in a note at p. 13 of his Fabric Rolls, that during the year 1399 the walls of the western portion of the Choir "must have been now completed and ready for the roof"; and at p. 24 he says he "believes,—that at the beginning of the year 1405 the roof of the Choir (wood and lead) was complete." In other words, he allows about six years for making and completing the roof of the western portion of the Choir, and only ten years for the erecting, roofing, furnishing, painting, and gilding the eastern portion or presbytery. See note p. 3.

[†] History, p. 200.

its covering of lead, as during that year the store of lead was raised to about 3,000 stone, and that of tin for souldering to about 100 pounds, and there were also in store 5,000 leadnails—a quantity of material which, according to the calculation of a very skilful master plumber of York, would nearly cover the roof of the new eastern portion of the Choir.*

It has been remarked that the inventory of the stores taken at the close of the year 1399, shews that the Church possessed a large quantity of glass for the intended large end window in the new works. Now on the 10th day of December, 1405, the Dean and Chapter made Indenture with John Thornton, of Coventry, glazier, for his pourtraying histories, images, and other things, and for painting and glazing the great window in the east gable of the Choir; the whole to be completed within three years from the beginning of the said work.†

- * From actual measurement and calculation, the central roof of the eastern portion of the Choir would require about 4,400 stones of lead. See History, p. 201.
- + History, p. 203. It is truly astonishing what an amount of ingenuity is displayed when some favourite theory is to be plausibly represented, and fact discarded: of this we have a striking instance, respecting the glazing of the large east window of the Choir, (which was completed about 1408.) Professor Willis, at p. 44, of his History of the Minster, considers that the glazing establishes two valuable items in the History of the Choir, - First, the unglazed state of the window authorizes the supposition that the furniture and services of the Choir were transferred to the Nave, and under the large Tower, until the masonry of the whole new Choir was complete; and Secondly, the glazing warrants the supposition that the services and furniture were again placed in the new Choir; thus making the eastern portion of the Choir useless until the east window was glazed. It is a pity that the learned Professor did not bear these conclusions in mind when he made the assertion that Thoresby finished and adorned the Lady-Chapel in the Choir in his lifetime, as they completely upset his absurd assertion.

On the forty-eighth day after Archbishop Bowet was installed into the See of York, namely, on the 26th day of January, 1408, he issued an additional Indulgence of forty days for those who should contribute to the restoration of the Church, which he was desirous to have completed, and the Indulgence was to be available as often as with pious intention an offering was made. *

On the 7th day of March, 1408, the Chapter decreed a tax of two entire tenths upon each and all the dignities and prebends of the Church, for the accelerating the progress of the Fabric, to be paid by half of a tenth at the feast of Pentecost, and the feast of St. Martin, then next following.

On the 9th day of May, 1409, the Archbishop held a visitation, with continuations, in the Chapter House, for the consideration of ten articles presented, the sixth of which was, "For hastening the Fabric of the Church, and for removing hinderances by mean of collectors," the but the result is not recorded.

To augment the fund for the Fabric, the Dean and Chapter, on the 28th day of July, 1411, again granted and decreed a tax of one whole tenth upon each and all the dignities and prebends of the said Church, to be paid in equal parts, one part at the feast of the Purification of the Blessed Virgin next ensuing, and the other at the feast of the Purification of the Blessed Virgin then next following. §

The vaulting of the eastern portion of the south aisle was probably completed about this period, as on the most eastern boss, at the intersections of the ribs, is placed a shield charged with the bearing of the Archbishop (Bowet); and also the vaulting of the eastern portion of the north

^{*} See History, p. 204. + Ibid., p. 206. † Ibid., p. 206. § Ibid., p. 207.

aisle, as the arms of Master Thomas Haxey are found at the intersection of the eastern ribs, he being the supervisor of some of the masons employed at that time.

During the year 1411 Master William Cawood, Master Stephen le Scrope, and Richard del Pittes, Canon Residentiaries in the Church, contributed munificently to the fund for the Fabric. *

About the year 1415 the building of the present Crypt was completed. It was built, not merely for the reception of the Altars belonging to it, but also, for the purpose of raising that part of the floor, in order that the high Altar placed upon it might be conspicuously seen. The temporary western wall was raised up to the roof of the newly erected portion of the Choir, so as to form a useful boundary whilst the western parts of the Choir were being built.

Light was admitted to the Crypt, through two quatrefoiled apertures in its eastern wall, and also through the open arches adjoining the side aisles, by means of iron trellis work placed therein, to prevent accidents to devotees, or improper intrusion. These trellisses, and the beautiful open worked doors of the Crypt, were wholly or partly, made during the year 1415, by Hugo Mannyng, the smith. The floor of the Crypt appears to have been completed also during the same year. It is divided into three parts, thus: the predella, or part adjoining the east end wall, where the Altars stood, which part, except the sites of the said Altars, is paved with oblong right angled stones; the next, or adjoining part, is paved with tiles, seven inches square, glazed alternately yellow and purple; and the third part is paved with tiles, eleven inches square, also glazed alternately with yellow and purple.

These tiles were termed "Flaundre," and were bought of one William Newland.

The upper surface of the vaults of the Crypt, was about six feet above the floor of the new Fabric, and in order to approach it, and the high Altar placed upon it, two series of stone steps were formed against the outside face of the eastern wall of the Crypt, one series being placed northward, and the other southward, thus leaving a large space in the centre of the face of the wall, which as I have said, was pierced by the two quatre-foiled apertures which afforded daylight to the Crypt. During the same year (1415) there were bought for the Reredorse of the high Altar 66 yards of linen cloth called Westwall, and one large beam for the Rood in this new Choir.

The preceding memoranda, gathered from the records belonging to the Church, although meagre in quantity, are sufficient to shew the progress of the erection of the eastern portion of the Choir, and from them we may draw the conclusion, that this portion began to be used for the general services of the Church about the year 1415. The following facts, perhaps, may be useful as giving additional weight to this conclusion.

It is recorded that the Rood and its Lenten Veil were in the year 1399 in their usual places, at the arch under the great Tower.* In 1403 King Richard II. was present at a high mass celebrated at the great Altar in the Choir, and there made his offering; and offerings continued to be made at the high Altar, and portions of public penances performed in the old Choir, until about the year 1415, after which, probably from the elevated position of the high Altar in the new portion of the Choir, the offerings

of penitents were made for the use of the Fabric at a chest called "Rubiam Archam," or at the tomb of St. William.

Again, we have information of an act of violence, committed by Lord Scrope, and some assistants in the Choir, on the 7th day of February, 1418, whereby we ascertain almost to a certainty the situation of the Choir in the Church in that year.

The act was committed during the celebration of Divine service in the Choir.

It was decreed, that in consequence of the deed of violence, Divine service should cease to be celebrated in the Choir, until the time of humiliation was completed.

The whole Choir repaired for the celebration of Divine service, to the Chapel of the Blessed Virgin Mary and Holy Angels, adjoining the Nave of the Church, where the services were performed until submission was made.

On each day before submission was made, the whole of the Ministers of the Choir, went down into the Nave of the Church, to denounce the violators.

On the 10th the Archbishop, the Clergy, and people of the City made a solemn procession *round* the Choir of the Church.

On the submission of the principal offender, as part of his penance, he was on the 15th enjoined to enter the west door of the Church in the midst of the procession, and when it returned into the Choir, he was to advance to the steps before the high Altar, and there on bended knees, recite certain prayers until the offertory of the mass, when he should advance, and place his dagger upon the said high Altar, and there leave it, and withdraw to a fald-stool, there to await the finishing of the mass.*

^{*} History, p. 212-216. (Regist. T y, fol. 53 b-55 b.)

II.

THE SECOND ERECTED PORTION OF THE NEW CHOIR.

The quantity of structure, which extends from the first erected portion to a union with the outside or aisle walls of the great Transepts, was the second erected portion, and it embraced four compartments. The exact date of the commencement of this portion cannot be ascertained; but as most of the 24 masons, who had been employed upon the walls of the first portion of the new Choir, would not be needed for it after it was consigned to the hands of the carpenters and plumbers, and yet they were retained in employment, as appears from the Rolls; and as the foundation of the north outside wall of the second portion could be proceeded with, without molesting the old Choir, it seems probable that the masons were employed in forming this wall, and advancing with it for a considerable time, before the first portion of the new Edifice, was ready for the performance of the services of the Church.

It is to be much regretted that no Indulgence, nor act of Chapter has been discovered, which can give any information relative to the progress of this portion of the Choir, and that we are obliged to be contented with the slight evidence which the masonry of this portion affords.

It must be premised, that, attached to the south side of the old Choir, were the Vestries, the Treasury, the Library, and the new Chapel erected by Archbishop Souche, and that these offices, or at least some of them, could not be dispensed with for any length of time. These offices, therefore, and the south aisle of the old Choir, had necessarily to remain unmolested, until suitable buildings were erected as substitutes. Accordingly, the outside wall of the north side of the Choir, as I have previously said, was proceeded with first, and to it were attached, at least, the temporary Vestries and Treasury, remnants of which as yet remain. The outer wall was probably carried up to the cornice and then left, as on inspection of the interior of the wall above the vaulting of the side aisle, we see the tusks intended to connect the cross wall of the north arm of the little Transept, partially unemployed; evidently shewing, that the cross wall was built afterwards, and joined on to the outer wall, but not accurately at the place intended.

The old Choir would now be unroofed, and the north side walls of it would be taken down, and the north side piers of this portion of the new Choir, and the wall they support would be gradually formed, until it was possible for the new north aisle to be roofed and vaulted, and rendered not only available for the Ministers to pass safely from the Vestry to the Choir, but also for the devout to visit the tomb of the martyred Archbishop Scrope, which is at the east end of this aisle.

The cruel death of Archbishop Scrope in 1405, increased the love and veneration, which the people of his diocese had long entertained for him, and the Capitals of the clerestory piers of the north aisle, are charged with carved representations, allusive to the usurpation of the King, and the acts, ensnarement, and death of the venerable Archbishop.* Consequently, the carvings form valuable

^{*} Some of my opponents have been pleased to state that I have described the Archbishop as a Goose. The representation of which I have spoken in my History, is that of a Swan, and not of a Goose; and if Mr. Raine and my other opponents had only carefully read over my words in explanation of the same, they would not have fallen into this

evidence as to the age of the piers, for they could not have been designed and carved, without extraordinary risk, before the death of the King, which happened in 1413. Moreover, it is worth remembering, that all the Capitals of the other piers of the Choir are foliated, except the Capitals on the south semi-pier, attached to the south eastern pier of the Tower, which exhibit the rein-deer heads and crest of Archbishop Bowet.

It is very probable that this second portion of the north aisle of the new Choir, with the exception of the Tower on the north arm of the little Transept, was completed about 1420, and that the three beautiful windows placed therein, were the donations of the individuals, whose names they bear, namely, Bowet,* Thomas Parker,† and Robert Wolveden. ‡

It appears that the Library and Choristers' School, were not transferred to the north side of the Choir, but to the

error. My words concerning the Archbishop, and an act of imprudence committed by him, are these, as given at p. 286:

"This absence of prudence in the conduct of the Archbishop is strongly personified in the representation R, plate cxlviii, wherein a Swan, the usual emblem of innocence, is placed in the trammel of stocks, which form the letter H, for Henry; and the absence of prudence is exhibited by the Swan being shown to be shoeless, and the appendant shoer at S, with a shoe, completes the allusion and emblem, that innocence ought always to be fortified with the shoes of prudence or caution."

There is no such thing on the Capitals in the aisle of the Choir as a representation of "A fox in a friar's dress preaching to geese," nor of "A blacksmith shoeing a goose," as stated at pp. 109, 110, of Messrs. Poole and Hugall's Guide.

- * Archbishop Bowet died in 1423.
- † Thomas Parker, Canon, and Prebendary of the Prebend of Ampleford; he made his will in 1423.
- ‡ Robert Wolveden, Treasurer, and Prebendary of the Prebend of Knaresborough; he made his will in 1432.

west side of the south Transept, (the building now used as the Record Office,) and that they were completed during the years 1418 and 1419, as in the former year there was paid for sawing 4 trees given by the Abbot of Selby for the new Library, the sum of vis. viiid.; and a gift of £26 13s. 4d. was made by Master Thomas de Haxey, towards covering the new Library with lead; whilst in the latter year, there was paid, to John Greene, joiner, for joining boards for the Library, and planing and "groping" (carving) the wainscot by the year, the sum of xviis. viiid.—and for working 200 lbs. of iron into bolts for the new Library, to John Harpham, smith, viiis.

As soon as the uses of the old Vestries, Treasury, &c., could be transferred to the new erections on the north side of the new Choir, the south aisle, and the offices attached to it would be taken down, and the second portion of the new Choir on the south side, including its attached offices, would be proceeded with to an extent corresponding to the new parts on the north. Both sides would then be proceeded with together as far as the cornice of the clerestory walls, to be alike ready for the central Roof: which, it is probable, was placed on the walls of this portion of the Choir, and a regular preparation made for the ceiling soon after 1434, as in that year an extraordinary quantity of timber, iron, and lead was purchased, viz., 365 oaks; about 7 rods of "plaunchos"; 6 "duble postis"; 6 "thoregistez"; 3 balkes; 4 "stanzens"; 7 "bandelogs"; 3 "coles"; 2 crooked oaks; 11 gistis; 5 "bakons"; and others; 1,185 "thakburdes", and 5,000 "hartlats". There were also bought 1,015 stones of iron; 10,060 double spikynges; 12,000 middle spikynges; 18,000 stonebroddes; 12,800 scotsemnailez; and 17,600 "ledenailes," and 1,215 stones,

5 pounds of lead. There was also the uncommonly large number of eight carpenters employed.**

III.

THE THIRD ERECTED PORTION OF THE NEW CHOIR.

This consisted of the ninth or western compartment, and included also the encasement of the Choir faces of the eastern piers of the large Tower, and the transformation of the Tower arch, and of the Tower itself, until its walls were clear of the roofs.

Professor Willis, at page 39 of his History of this Church, observes that for the purpose of determining when the Choir was finished, we must ascertain when the work of the piers of the great central Tower was commenced; and I must observe in addition, that the progress of the piers, and their connexion with the walls of the Choir, ought to be clearly and well understood.

The four piers which support the present large Tower, were not newly erected, when the Tower was transformed. The core of them, at least, is of Norman formation, and was retained. The external parts of the piers are, for the most part, envelopes of masonry formed at three or four different times. For instance,—on the erection of the walls of the clerestory of the Nave, the low arches thereof, which abut against the western piers of the Tower, had their half pier added to the Norman piers: on the completion of the eastern ends of the side aisles of the Nave, by the formation of the arches leading into the

^{*} Professor Willis, in a note p. 26, observes, that "There are no sufficient data remaining, that he is aware of, to enable him to form an estimate of the time consumed in medieval carpentry. The lantern of Ely occupied sixteen years."

Transepts of the Church, another half pier for each arch was added to the large pier; and the transformation or encasing of the other faces of these western piers individually was proceeded with together, when it was determined to advance regularly with the change of the character of the piers and the arches of the Tower. A minute and careful examination of the masonry will shew this procedure to have been followed, as the absence of bonds, the irregularity of the beds of the stones, and the long vertical joints afford unmistakable evidence.

Pursuing a similar course of examination on the faces on the eastern piers of the large Tower, which belong to the Choir, it will be perceived that the said faces on each pier have been also simultaneously transformed, and that as they advanced in height, the ninth bay or arch, and the triforium and clerestory walling of the Choir, were made part and parcel of the advancing masonry of these eastern semi-piers, and that the clerestory walls were bonded with the spandrils of the Choir arch of the Tower, and externally with its buttresses.

It is thus evident that the exterior and clerestory walls, and the stone vaults of the aisles of the second portion of the Choir, had no connexion with the old Tower, and did not advance nearer to it than about twenty feet, extending only to the springings of the mouldings of the pier-arch of the ninth compartment of the Choir.* It is clear, therefore, that of the five compartments forming the western portion of the Choir, four were completed during one,

^{*} The stone vault of the west or ninth compartment of the north aisle of the Choir is supported by ribs of a stronger make than the ribs in the vaults of the other compartments, and of different mouldings, and is decorated at the intersection of the ribs with a boss bearing a shield, having the chargings of Haxey, who was treasurer from 1418 to 1424—5.

and the fifth during another and perfectly distinct period, namely, when the piers of the large Tower were in progress of transformation.*

Here, then, is valuable evidence, immovable by conjecture or opinion. It needs no act of Chapter to confirm it, nor do we require Fabric Accounts as testimony. We must consider every argument and statement concerning the erection of the Choir, not in accordance with it, as incorrect, for it is founded on that which exists ready at any time for the inspection and scrutiny of every lover of truth, and will exist as long as the Cathedral shall remain. It proves irresistibly that the ninth arch of the Choir, the encasement of the Choir faces of the great Tower, the triforium and clerestory of the ninth compartment of the Choir, and the great Tower arch and its spandrels, form a third erected portion of the Choir.

No existing record affords information as to the year when the encasing of the large faces of the Norman piers was begun; but I have previously stated that the offerings made by the pious visitors at the Tomb of Archbishop Scrope, were found to be very beneficial to the advancement of the new Choir, and as there appeared to be no diminution of the number of the visitants or of their fervour, the Dean and Chapter deemed it a favourable

^{*} It is incredible, that the services of the Choir could be carried on in the western portion of the Choir, or in the Nave, and under the large Tower, during the progress of this incompleted mass of masonry. Professor Willis, in p. 44 of his History, supposes that a temporary Choir was formed in the Nave and under the large Tower, during the the building of the western portion of the Choir, and that the noble new eastern portion of the Choir remained in a disused and neglected state!!! although according to him it was completed and decorated before the year 1373.

opportunity to increase the zeal of the pious visitors by offering to their notice an object worthy of their special donations.

Accordingly, on the fifteenth day of November, 1409, the Dean and Chapter decreed, "That Master Thomas de Haxey be the Overseer of the work of the fourth pillar (or pier of the large Tower).*

Likewise, that the offerings made and hereafter to be made at the tomb of Richard, the last Archbishop, be converted to the use of the work of the fourth pillar.

Likewise, that all gifts and legacies to the fabric of the said fourth pillar, be converted to the use of the aforesaid pillar.

Likewise, that the lodge (or work-shop) for the masons to be built for the said pillar, be between the Consistory and the Chapter-house doorway.

Likewise, that in the said lodge, or work-shop, there be at least twelve masons.

Likewise, that in the old lodge, there be at least twenty masons.

Likewise, that a provision of stones be granted to Master Thomas de Haxey, by consent.

Likewise, that lime for slacking, be provided in large quantity, to wit, at least four kilnes.

Likewise, that there be provided sand from the river Ouse (with cart and horses, and a boat, and if it be possible with St. Leonard's boat,) unto a large quantity.

Likewise, that the coins at the corners of the bell-tower be removed (levelled) on the outside, and that the wall ascend in a smooth manner at the corners of the bell-tower.

Likewise, that the ascent of the steps from the Church

^{*} This is the remarkable Document noticed at p. 48.

to the bell-tower (for the Sacristans) be made on the north side or elsewhere as shall be ordered by Master Thomas Haxey,* Master Alani, Sirs T. Garton, and Rd. Blackburn.

Likewise, that Sir Thomas de Garton cause to be transmitted without delay spars and timber from Cawood for the fabric." †

As the orders in this valuable Document were issued so late in the year (1409) as the fifteenth of November, the finding of proper workmen, the erection of suitable work-

* An account of this eminent member of the Church is given at A, in the Appendix.

† "Ordinatio per Dnos de Capitulo xv die mensis Novembris anno Dni". M.0000 mo.1xo.

In primis ordinatum est quod dominus Thomas de Haxey sit supervisor operis iiij^{te} columpne.

Item quod oblationes provenientes et proventure ad sepulchrum Ricardi ultimi Archiepiscopi convertantur ad usum operis iiij^{te} columpne.

Item omnia donata et legata ad fabricam ejusdem iiij^{te} columpne convertantur ad usum columpne predicte.

Item logium pro cementariis construendum pro columpna hujusmodi sit inter consistorium et ostium domus capitularis.

Item quod in eodem logio sint ad minus latomi duodecim.

Item ordinatum est quod in antiquo logio sint xx ad minus latomi.

Item provisio lapidum est concessa domino Thome Haxey de consensu ejusdem.

Item provideatur de calce coquendo ad magnam quantitatem ad minus videlicet ij vel iiij Kylnes.

Item provideatur de sabulo in aqua Use cum carecta et equis et navicula et si fieri possit cum navicula Sancti Leonardi ad quantitatem magnam.

Item ordinatum est quod le Coynes in angulis Campanilis ad extra subducantur et quod plano modo ascendat murus in angulis Campanilis.

Item ascensus graduum de ecclesia ad campanile (sit pro sacristis) fiat ex parte boreali vel alias ad ordinationem domini Thome Haxey, magistri Alani, dominorum T Garton et Richⁱ. Blakburn.

Item quod dominus Thomas de Garton fieri transmittat absque mora sparres et meremium a Cawod ad fabricam." Regist. Q Acta Capitul 1410,—1429, fol. 21, b.

shops, and the procuring a sufficient supply of material, would place the commencement of the work of the pillar or pier, and of all other portions of the building dependant upon it, far in the year 1410.

Regarding the above decree, I must observe, 1st, that although the instructions given are for a fourth pillar, nevertheless, they amount to what an Architect would consider strict directions for a general undertaking, and not as having reference to one which had been for some time in progress. 2ndly, that the erection of a lodge or work-shop for the use of the twelve masons to be employed on the pillar, certainly implies the commencement of a new undertaking. 3rdly, that the instruction for the placing a new ascent to the bell-tower, in one of the angles of the Tower, according as the judgment of the Overseer and others should direct, implies that the spandrels of the large arches had not yet been formed. 4thly, that the working or encasing of the fourth pillar, implies that no new Tower arch had as yet sprung from it for want of the Capitals with suitable support.

From these observations it seems probable that the commencement of working on the fourth pillar was the beginning of a general and regular transformation of the unchanged faces of the piers, arches, and spandrels of the large Tower, and by considering the following six remarks we may, I conceive, identify the *fourth* pillar.

1st. The north-west pillar or pier, and its adjoining parts, were the weakest and most sunken parts of the Tower, and consequently required the earliest attention.

2nd. The north-west pier was the most out of the way of the public, and also of the workmen engaged on the second portion of the Choir. 3rd. The Tower arch of the Nave rests upon the northwest and south-west piers.

4th. An examination of the spandrels of the arches of the large Tower, shews that the Choir-arch must have been the *last* formed, and that of the Nave the *first*.

5th. The arch over the north Transept could not have been transformed for want of the north-west pier to support its western mouldings; neither could the arch over the south Transept have been formed without the support of the south-west pier.

6th. On the Capitals of the south semi-pier attached to the south-eastern pier of the Choir, are boldly carved Archbishop Bowet's rein-deer's heads, cabossed, and also his crest (a rein-deer couchant ducally gorged and chained).*

Now, as Archbishop Bowet was not elected to the See of York before the December following the date of the decree of the Dean and Chapter, it follows that the casing of the south-eastern pier of the Choir had not been accomplished before his election, and that the said south-eastern pier was not the pillar or pier alluded to as being the fourth.

From the preceding remarks and the evidence given by the Capitals, it seems reasonable to conclude that the pillar or pier, called the *fourth*, was the north-west one, and was the *first* of the four placed under the hands of the masons engaged in encasing the third or western portion of the Choir, and that that encasing, &c., only commenced in 1410.

The Dean and Chapter were not disappointed in their

^{*} The Bowets of Yorks., Linc., and Norf., bore 3 Rein-deer's heads cabossed, and some of them had for a crest a leopard ducally gorged.

—Robson's British Herald.

expectations of a continuance of offerings at the tomb of the martyred Scrope. Among the many recorded in the Fabric Accounts for 1415, we find the following entries. Received by oblations at the tomb of Master Richard le Scrope, late Archbishop of York, for the payment of eight masons, for one year, £62 8s. 0d. Received by the same for 100 fothers (or tons) of stone bought of the Fabric (keeper), for the same masons for the year, £11 0s. 0d. Also from the executors of (the will of) Master Walter Skyrlaw, late Bishop of Durham, for the benefit of his soul, for the payment of six masons, for one year, £52 0s. 0d.; * and during the year 1418 there was received by oblations at the tomb of Archbishop Scrope for mason's wages, the sum of £150.

Before the springings of the arches were made for the Choir arch, and those of the north and south Transepts, there were six busts inserted above the Capitals of the eastern pillars or piers. Among the busts there is one of a Pope, crowned, and holding a sword, and another of St. Peter, and opposite to these is represented a cloven footed monster in the power of two keepers. These six busts were seemingly formed from six large stones, obtained from the quarry of Bramham in the year 1419, for which we have this memorandum, viz., "In cariagio vi lapidum vocatorum Thurghes per carectas a quarera de Bramham usque Eborum, xviiis.

After the arches were completed, and their spandrels

^{*} The arms of Archbishop Scrope and of Bishop Skyrlaw are placed in the spandrels of the arch of the south arm of the little Transept, which connects the first and second portions of the Choir. The shields imply that their bearers were benefactors, and they, undoubtedly, form evidence of the advanced state to which that portion of the building had arrived when the shields were placed there.

commenced, there was placed in each spandrel a shield of renowned arms, surmounted by a demi Angel. The shield in the south spandrel of the western arch is charged with the arms of England, as borne by King Henry V. Above the shields a string course of mouldings was placed, containing 40 projecting or pendant figures of varied form and size. The shields, with their demi Angels, would each require a stone of at least one ton by measure, and the string course and its figures is estimated to have required at least 30 tons for their formation. For these objects there was, in the year 1421, obtained 40 tons of stone, which is thus recorded. "In cariagio xl tuntyght de pendants a quarrera de Bramham usque Tadcastre per Robertum Hardy, xxvis. viiid.—In cariagio a Tadcastre usque Eborum per Johan Blackburn, shipman, xxs. *

Above the string course there is about 20 feet of panelled masonry, to erect which, a strong and complete scaffold was needed, and as this scaffold could exist unconnected with the scaffold needed for the same extent of exterior walling above the spandrels, so there was a separate one formed, and for it eight "Giests" were bought during the year 1421 of John Skelton, † and several trees obtained;

^{*} In the string course there is a projecting figure of a lion, and also, of a dog; animals borne in the shields of arms belonging to the name Long. John Long was the master mason at the time the figures in the string course were carved.

[†] The places where these Giests were inserted, above the string course in the Tower, may yet be discovered, although the masons have lately rendered them less visible. In a note in p. 44 of the Secretary's Fabric Rolls, he states that the rests for the jeasts here mentioned may still be observed in the Tower. Upon them, he says, a temporary roof was set up. But why a roof was needed, when the chamber for the bell ringers, the chamber with the bells, and the roof, or spire, or broach, yet remained, he has not explained, nor hazarded a conjecture.

and during the year 1423 there were bought for the scaffolding in the Tower (pro scaffoldyng in Campanile) no less than 31 large saplyngs and trees, 80 "Spirez," and 32 "Flekkes."

The quantity of stone used for the edifice of the Church from the year 1400 to the year 1433 averaged yearly about 700 tons, independent of the Ramell or Rubble stone, and this quantity of material alone shows that works of great extent were then in hand: during the succeeding six years little more than half that quantity was used; after which, the quantity of stone materially decreased.

Influenced by the preceding important facts and the well grounded inferences which I have drawn, I cannot conceive that the panelling on the inside of the Tower was completed up to the gallery under the windows, nor the walls externally formed up to the cornice or string course under the sill of the windows, nor the open parts of the roofs of the Church completed, before the year 1434.

Thus, I have endeavoured to produce, and to examine minutely, such matter as I have been able to obtain towards ascertaining, not only the time when the general transformation of the surfaces of the piers, arches, &c., of the large Tower was commenced, but also, when the Tower piers were connected with the Choir, and what was the course of the progress of the whole Choir. And this brings me to the conclusion of the arguments in support of my statement, that the Choir of the Cathedral Church at York was built during three distinct periods, i. e., by three distinct and separate undertakings.

Some of the matter which I have produced has, I am well aware, been keenly objected to; by some, the inferences drawn from it violently opposed; and not a few

schemes have been invented and opinions risked to support the opposition. Being, however, fully persuaded of the fallacy of the arguments made use of by my opponents (the author of the "Fabric Rolls," and others), and as these arguments have especial reference to the subject which forms the chief point at issue between the Secretary and myself, and as, moreover, an exposition of them will give additional strength to the statements I have advanced both here and in my History, I will proceed to consider, as briefly as I may, a few of the most important of them. I will commence with the *Time Principle*, invented by Professor Willis.

THE TIME PRINCIPLE FOR THE ERECTION OF BUILDINGS.

As the Editor of the Surtees' "Fabric Rolls" is seemingly attached to the *principle* and opinions propagated by Professor Willis, (in his note A, page 54,) relative to the number of years in which the whole Choir of York Cathedral *ought* to have been built, * and as in the Editor's notes he shews no knowledge of a letter which I some time since addressed to the Professor, in vindication of certain statements in my "History of the Metropolitan Church of St. Peter, York," concerning the chronology of the Fabric, I will repeat some of the observations I then made to him, and again expose the fallacy of his conclusions.

The Professor acknowledges the difficulty, in the absence or deficiency of documentary evidence, of estimating the time which would probably be employed in any given Architectural work in the middle ages; and he observes,

^{*} At p. vi of Mr. Raine's preface, speaking of Professor Willis' History of the Cathedral, he says, "his essay must be the foundation for every future history of the Minster."

that he has taken some pains to establish a principle, by which we may be guided in judging of the time requisite for erecting its several parts; excluding, for reasons which he states, towers, pinnacles, &c. &c. His principle is this. He measures the superficies of the walls, considering a series of apertures and piers, and a wall pierced with windows, as equivalent to plain solid walling of the same length and height, computing buttresses by their mean projection as walls, and the area covered by stone vaulting also as equivalent to walling. Then, selecting six Cathedrals of the first class magnitude, or parts thereof, (the time occupied in the erection of which is supposed to be known,) he measures the superficies of these structures, and dividing each total superficies by the number of years which were spent in the erection of each building, he obtains the average number of superficial feet of work per year in each; and lastly, taking the average of these numbers, he obtains the average yearly work of any Cathedral in superficial feet. By this means he ascertains, that the average yearly amount of work in the Cathedrals which he has selected was in round numbers 5,000 superficial feet. For example:

	Years.	Total superficies in feet.	Superficies yearly.
Canterbury	8	102.694	12.837
Salisbury	40	255.730	6.393
Ely Presbytery	17	38.054	2.238
Ely Octagon	6	14.380	2.397
Westminster	40	185.205	4.630
Exeter	80	136.644	1.708

Then, applying this average to what he calls the presbytery and the Choir of the Cathedral of York, the superficies of which he says he has ascertained, he finds that nine years would be required for the work of the presbytery, and eleven for that of the Choir proper, or twenty years for the whole Choir. For example:

YORK CATHEDRAL.	Total superficies.	Years required.
Transepts Nave Presbytery Choir	82.056	12 16 9 11
Total	239-992	48

To the calculation that if we can have a certain quantity of work completed in one year, we may have as much of similar work, all circumstances remaining the same, completed in another year, no one can reasonably object.

Having found by his quotient that twenty years would be a sufficient period for the erection of the *whole* Choir of the Cathedral of York, he then proceeds inversely to demonstrate that the superficies of the Choir, divided by twenty, produce 2,659 as the number of superficial feet of walling which ought to have been completed annually. For example, (" $\frac{53,188}{20}$ = 2,659.")

But 53,188 is not the number he ought to have divided by 20, as the period of twenty years embraces the time spent in the erection of both presbytery and Choir, and justice requires that the number 46,255, the superficies of the presbytery, ought to have been added to the number 53,188, the superficies of the Choir proper, to form the dividend for the divisor 20. For, it is evident, that the dividing of the superficies of the Choir portion alone, by the number of years he imagines necessary to build the whole Choir, or presbytery and Choir, produces an erroneous and deceiving quotient for the information and guidance of the public. Had the omission of the superficies of the presbytery not been made, the dividend would have been not 53,188, but 99,443, and this being divided by 20 would have given not 2,659, but 4,972, as the number of square superficial feet of Fabric masonry required to be completed in one year. But the true quotient would have frustrated the Professor's calculating ideas, and confounded his stated conclusions.

I have said that the Professor's calculation cannot be objected to (when properly carried out) provided the circumstances remain the same. Now the chief circumstance that must necessarily be taken into consideration, and which altogether upsets the Professor's theory, in this present instance, is

THE ANNUAL FABRIC EXPENDITURE,

which was not always the same, but was, as I shall presently show, very variable.

To produce annually the Professor's 5,000, or rather 4,972 feet of building, a large sum of money would be required; a larger sum certainly than was ever regularly applied to the Fabric of the Choir of York Cathedral. The sum annually expended upon the Church generally depended upon the available fund. This varied very much, according as it was augmented by contributions, or kept down by the want of them. The greatest amount which I have discovered, taken from the available fund for one

year, viz., 1370, (without deducting for liabilities, but including the Archbishop's donation of two hundred pounds) was £627 9s. 4d.; and the lowest amount discovered, without the same necessary deductions, was £227 19s. 1d.* The deductions to which the Fabric fund was annually liable, were for repairs of the Fabric property, Obits, Chantries, Tenths of Rents, Officers' Wages, &c., as shewn at page 221 of my History.

The annual average sum expended upon liabilities during the years 1443, 1446, 1457, 1472, and 1479, (being the only liabilities which I have copied) amounted to £119 7s. 01d., and taking this sum as the average for other years (which I think we may fairly do), and deducting it from the Fabric expenditure in any given year, we shall then be able to find the probable amount spent solely upon the Fabric during that year. Thus, deducting £119 7s. 01d. from £627 9s. 4d., the expenditure of the year 1370 (the greatest known amount for one year), we have the sum of £508 2s. 31d. remaining, as having been applied to the use of the Fabric during that year, and in the same manner deducting the same average from £227 19s. 1d., the expenditure of the year 1485 (the smallest discovered amount for one year), we have remaining for the use of the Fabric during that year only £108 12s. 0\frac{1}{2}d.

Let us now suppose, if you choose, the annual average sum for expenditure upon the property of the Church, and

^{*} This sum belongs to the year 1485, (during which year Professor Willis imagines that the masons were employed in making crockets and gargills for the Choir and presbytery, and the carpenters engaged on one of the wooden vaults, see Willis, note p. 38) and shows that the Professor is not correct in stating that the expenditure "never is less than £235." (See Willis, note A, p. 57).

other liabilities, to have been less than £119 7s. $0\frac{1}{2}$ d., namely, £114, and take for example the sums of expenditure found in the twenty-five Fabric Rolls (the only ones discovered) between the years 1423 and 1518, and deduct from them this reduced average sum for liabilities, we shall then have remaining the small annual average sum of £160 for the use of the Fabric during these years: furthermore, if we examine the amounts expended solely upon the Fabric (as discovered in the Fabric Rolls) for the first fifty years after Thoresby's death, we shall find that they did not exceed the annual average sum of £370. Therefore we may safely conclude the amount expended upon the Fabric averaged between £370 and £110 annually.

It is evident, then, that Professor Willis misquotes my work when he says the annual expenditure was as high as £627, and never less than £235.* (See my History, pp. 168, 249.) Surely, he cannot have observed the meaning of the words "Burthens and Fabric Expenses," or "Liabilities and Expenditure," the sums of which I have given at p. 221, attached to each item; and at pp. 236, 237, and 257, I have given their respective amounts for each year.

It is clear, therefore, from these conclusions drawn from the Fabric Rolls, that the largest sum expended was £508 2s. $3\frac{1}{2}$ d.; this was during Thoresby's munificent days; and that afterwards, as we may reasonably suppose, the annual sum expended on the Fabric varied from £370 to £110. On the presbytery of Ely, with an annual expenditure of £318, there were only 2,238 superficial feet of work completed; and at Exeter, with an average

annual amount of expenditure between £384 and £156, only 1,708. How can it be said then, that at York, with an annual expenditure of between £370 and £110 only, there would have been completed no less than 5,000 square feet of Fabric walling? I conceive that the calculations of the learned Professor are entirely erroneous, and his ideas regarding the Fabric fund fallacious, and I consider myself perfectly justified in maintaining that the whole Choir at York was not completed in twenty years, namely, nine years for the presbytery, and eleven for the choral portion.

Again, supposing that the annual sums expended upon the Fabric of the Choir had averaged the large amounts stated by Professor Willis, namely, as high as £627 and never less than £235, undoubtedly, the Fabric Rolls would give us a proportionate number of masons employed, whereas they show us that the number in Thoresby's days (1371) was only thirty-five; and that the average in the fifty years after Thoresby's death amounted only to twenty-nine; and in the twenty-five Fabric Rolls between the years 1423 and 1518 we find the annual average number to be about ten. Thus proving that the general average of masons employed for the Fabric fluctuated a little above twenty-eight, and below ten, a number of workmen undoubtedly inadequate to produce annually the 5,000 feet of walling, but quite as many as the funds of the Fabric would permit to be employed.

If I may be allowed to express an opinion as to the annual average amount of money spent upon York Cathedral, I should say it would be about £220, whilst upon Exeter it was £270, and £318 upon Ely.

The York annual average sum was seemingly about four-

fifths of the average sum spent on Exeter; and therefore, if at Exeter only 1,708 superficial feet of work would be produced annually, at York by the same principle there would be only about 1,366 feet; and if the Professor's superficies of the whole Choir (99,443 feet) be then divided by 1,366, we shall have for the quotient, or time occupied in the erection of the whole Choir, nearly seventy-three years, that is about thirty-four for the presbytery, and about thirty-nine for the choral part.

Again, the medium sum spent upon York Cathedral, was a little more than four-sixths of the annual sum spent upon the presbytery of Ely, and if a corresponding quantity of the amount of work produced yearly at Ely, viz., 1,492 feet, be made the divisor of the Professor's superficies of the whole Choir at York, we shall have about sixty-seven years given us as the period of its erection. Thus far, we have reasoned on the supposition, that the superficies of the Choir of York, as laid down by Professor Willis, is a correct measurement, but Sir, if your Secretary will cause true and correct measurements to be made, of the walls (including the deep and broad foundations) of the whole Choir, he will find that the presbytery contains 51,595 superficial feet, and the choral portion 60,972, the united sums of which make 112,567 feet. If this sum be then divided by the Ely divisor, he will find that nearly 76 years would be spent on the stone walls of the whole Choir, that is, 35 years for the Professor's presbytery walls, and 41 years for the choral and Tower portion, without reckoning the time required for erecting the temporary Choir walls, the temporary offices of the Choir, the Crypt, the roofs, the battlements, the pinnacles, the spires, the vaults of the side aisles, and the vaulted ceiling of the

body of the Choir. Thus, it will be seen, that the various dates and conjectures, which I have in my History offered, on the progress and completion of the Choir are substantially correct, and even in perfect accordance with Professor Willis's method of ascertaining the quantity of building, which can be produced in one year, by a certain number of workmen, and a certain annual average usable fund.

THE HUDDLESTONE STONE.

At page 4 of the "Fabric Rolls," Mr. Raine seems to imagine, along with Professor Willis,* that evidence is given in support of his, and Professor Willis' theory regarding Thoresby's erection, by an examination of various parts of the Choir, and the finding of Huddlestone quarry stone in the eastern Transepts, and not in the presbytery. Now, unfortunately for my opponents, Huddlestone stone is found not only in the Transepts of the Choir, but also in the presbytery, and in sufficient quantity to show that when Thoresby died in 1373 the presbytery was far from being completed.

I was one of those who, in the year 1831, in company of Mr. John Scott, the master mason, and others well acquainted with Huddlestone stone, carefully examined the walls and other parts of the whole Choir, in order to obtain, by the absence or presence of Huddlestone stone, some collateral evidence with respect to the probable age of the structure; for before that time the *whole* Choir had

^{*} The Professor says, "The Nave and presbytery are constructed from the quarries of Thevesdale and Bramham, and the Huddlestone was brought into use after the presbytery was erected." Vide p. 42. "And the Huddlestone was first employed in the eastern transepts of the Choir, which belong to the second period of the work,—and not elsewhere in its walls." Willis's History, pp. 42—43.

been considered to be of the same date, erected between 1361 and 1373, under the superintendence of Archbishop Thoresby.

The examination of the Choir for Huddlestone stone was not restricted to the surface of the walls of the exterior of the building, but extended also to various parts of the interior, where Huddlestone stone was found to have been used during a period very much preceding that of its use for the exterior.

By examination then made, and since repeated, it was discovered that the whole of the eastern compartment, and the east end wall of the presbytery, contain so much Huddlestone stone, that it is difficult to particularize the many parts where it exists. It was found among stone from Thevesdale and Bramham Moor, in the sub-bases of the clerestory large piers, and in the vertical large mouldings; in the base and its respond of the north-east semipier, and also in the vertical mouldings and their responds; in the ashlars, and mouldings of the panels on the side walls; in the jambs and arches of the entrances in the angles to the staircases; in the steps and the walling of the stairs; in the passages crossing at the bottom of the east windows; in the reveals of the east large window, and in its attached mullions. The floor of the gallery, and its pierced parapet, which cross the east large window are entirely of Huddlestone stone, and it may be safely affirmed, that at least one-half of the east end wall, and its attached compartments, are of stone from that quarry. Huddlestone stone was also found in the walls of the south clerestory windows, and in the spandrels of the arch terminating, within the roof, the western extremity of the south aisle of the presbytery: and if my opponents will

undertake to examine attentively the *eastern* portion of the Choir, with the facilities that would be afforded them, I have no doubt that larger quantities of Huddlestone stone would be discovered than I have been enabled to find.

The earliest documentary evidence that stone was got for the Church from the Huddlestone quarry is the following. On the 1st of April 1465, an Indenture which had been held for the last eighty years, and had expired, was renewed with Master William Malster, Prebendary of Fenton, for two acres of land, with its appurtenances, lying in the field of Huddlestone, near Shirburn, in Elmet, to be used as quarries for the Fabric of the Cathedral Church. The Dean and Chapter confirmed the Indenture on the 12th day of April in the same year.*

If then the Huddlestone quarry was not used for the Fabric of the Church before the year 1385 or 1386, it follows that those parts, at least, of the presbytery, wherein the Huddlestone stone is found, could not have been erected before one of these years; thus this stone is of great value in obtaining a correct approximation to the true age of the various parts of the presbytery, and forms a valid testimony to prove that the eastern portion of the Choir, or presbytery, was not completed when Archbishop Thoresby died in 1373.

It is true that the Archbishop and Chapter, when they

^{*} MS. in the Dean and Chapter's office, No. 20, fol. 8 b of Indentures, also History, p. 64. The Church was also indebted to the family of Langton for stone from the quarries of Huddlestone, as Sir John Langton, Knight, renewed an Indenture with the Dean and Chapter, touching certain bounds in the quarry of Huddlestone. Sir John died in 1459, and the date of the Roll in which the Indenture is recorded was probably 1448, taking the names of the masters mentioned in the Roll as guides.

agreed in 1361 to begin the erection of a new Choir, also agreed that the Archbishop's old Hall and Chamber adjoining, at Shirburn, should be demolished, and the usable stones applied towards forwarding the erection of the new Choir (p. 54). But it cannot reasonably be supposed that the walls of an old Hall and Chamber would contain ashlar stones of any very large dimensions, very few, if any, measuring more than 2 feet 3 inches by 15 inches, whilst most of the stones which are found as binders, bonds, and prominent moulded parts, in the places I have mentioned, vary from 3 to 4 feet in length, according to the situations they occupy.*

Unless then it can be shewn that Huddlestone stone is not to be found where, on the authority of three master masons, † I assert it is; that the quarry was used for the

^{*} An examination of the first erected portion of the Choir discloses the method by which it was erected, which method is valuable not merely as connected with the existence of stone from the Huddlestone quarry used therein, but valuable as exhibiting a judicious course of architectural proceeding. It is evident that the outside walls and buttresses, minus the eastern arch or compartment and the east end, were first erected, and probably received their cornice courses, then the clerestory walls were raised to a considerable height, also minus the eastern arch, then the eastern compartments and the east end, were built minus the walls beneath the intended windows, and lastly, the walls beneath the intended windows were completed to the sills. Thus every facility of egress was given to the workmen, and time was afforded for the more ponderous parts of the edifice to shrink, before the lighter ones were attached. This mode of proceeding was the counterpart of that which had been adopted at the west end of the Nave, and it was subsequently followed at the west end of the Choir. This discovery of the mode of procedure, accounts for the stone from the Huddlestone quarries, being more abundantly found in the later built parts of the eastern portion of the presbytery, than in the earlier ones.

⁺ Besides the examination made under the guidance of Mr. John Scott, master mason, in 1831, subsequent extensive examinations have

edifice much earlier than is indicated by any known existing document; that the stones obtained from the walls of the old Hall and Chamber at Shirburn, were of dimensions corresponding to the sizes of the Huddlestone stones found in the Fabric in the places mentioned, and that such old stones were of a value and quality equal to newly quarried ones, I shall continue to think myself justified in adhering to the matter recorded in the various Registers of the Church, and also in maintaining that Professor Willis's examination was made on too limited a scale, and in asserting in conclusion, that when Archbishop Thoresby died the walls of that portion of the Choir which he began were not very far advanced.

THE ACCOUNT OF ARCHBISHOP THORESBY'S ACTS.

The next subject of importance which is advanced to controvert the dates and conjectures which I have given concerning the entire Choir of the Cathedral, is an account of Archbishop Thoresby and some of the acts of his life, as added to the lives of the former Archbishops of the See, and published by Twysden in his "Historiæ Anglicanæ Decem Scriptores."

Who the individual was who first wrote the account of the acts of Archbishop Thoresby, it is of little consequence on the present occasion to examine, especially as I have in my History endeavoured to discover him, and without success; suffice it to say that he is known now as the

been carefully made, and large quantities of Huddlestone stone exposed, by the kind and valuable assistance of Mr. David Bannister, the last, and Mr. Thomas Temple, the present master mason of the Cathedral.

anonymous writer. The time when the account was written is also an uncertainty: it probably was penned in the early part of the fifteenth century, as there is in the possession of the Lord Mayor and Corporation of York, a MS. copy of the lives of the Archbishops of York, written by Roger de Burton, Town Clerk, in the year 1421, in which is the same account now attributed to an anonymous individual.

In the writer's series of acts there are several distinct items or statements, which deserve special attention and careful consideration, as I conceive I can establish the fact, that error prevails in many of them.

THE FIRST ITEM STATES, "In the 10th year, therefore of his (Thoresby's) Pontificate, namely, on the 3rd of the Calends of August he began the Fabric of the new Choir of his Church of St. Peter at York, with the common consent of his Chapter, which Fabric, at the laying of the first stone, he endowed with 100 marks, given out of his own money." * Now the agreement for the commencement of a new Choir is dated the twentieth day of July 1361, † and the first stone was laid by the Archbishop, on the tenth day after making the agreement, namely, on the 30th day of July 1361, and he issued to his Receiver the following, "Health, grace, and benediction. We have granted to the Fabric of the Cathedral Church at York, which has been newly begun, one hundred marks sterling towards laying the first stone, there laid by us. Wherefore we command you that immediately upon sight of these

^{* &}quot;..... Anno pontificatus sui x, viz., iij calend. Augusti, novi chori suæ ecclesiæ beati *Petri Eborac*. fabricam inchoavit, communi capituli sui assensu, quam in primi positione lapidis centum marcis de suo proprio datis dotavit," Stubbs. p. 1733.

⁺ See Indenture, p. 52.

presents, you pay the said one hundred marks to Sir John de Codyngham, Keeper of the said Fabric, receiving from the said person an acquittance testifying the payment of the said one hundred marks, by which, and by shewing these presents, we will take care that the said one hundred marks be placed to your account. Farewell. Dated at Cawood, August 1st, A. D. 1361."* These dates belong to the ninth year of the Archbishop's Translation, which was not completed until October. Consequently, the anonymous writer is proved, in this instance, to have given an erroneous statement, by saying that the Archbishop "began the new Choir in his TENTH."

THE SECOND ITEM STATES, "that whilst he (the Archbishop) lived he paid yearly to the said Fabric £200."+ The Archbishop, as I have remarked, laid the first stone of the new Choir in the ninth year of his Pontificate, and he died in his twenty-second, and in the mean time he contributed for nine years of that period, by half-yearly donations, the sum of £200. During his ninth year he contributed only £116 13s. 4d, ‡ and during his tenth he paid £20 for twenty-four oaks for the Fabric, and gave £100. In his eleventh year he contributed only £100, \ and during his twenty-first only one hundred pounds; and he seems to have reserved to himself the right of expending a portion or portions of his donations to the Fabric, as he might think proper to direct. Thus, on the 18th day of February 1368, he ordered his Receiver to pay to Master Robert de Patryngton, master mason of the Fabric of the new Choir

^{*} Thoresby's Register, fol. 316.

^{† &}quot;Et sic postea annuatim dum vixit, fabricæ prædictæ ducentas libras persolvebat." Ibid.

[†] Thoresby's Reg. fol 316. b, 317 a. § Ibid., fol. 318.

of his Church at York, on account of the working of six marble stones, to be prepared, by him for the tombs of his predecessors, £10, out of the £100 to be given by him to the said Fabric, at Easter next ensuing. * From these entries it is evident, that the anonymous writer makes an erroneous assertion, by stating that from the laying of the foundation stone of the new Choir, the Archbishop contributed to the Fabric £200 annually during his life. †

The fourth item states, "And the same Archbishop, as a true lover of the Virgin, completed a Chapel of the said Mother of God, and Virgin Mary, with admirable sculptured work and beautiful painting." ‡ This statement of the anonymous writer, seems to many persons, to form a "Gordian Knot," for the loosing of which, there has not been found, any recorded fact in the Registers of the Church. Where was the Chapel of the Blessed Virgin, which Thoresby finished with such beautiful work, is a question very commonly asked, and to which no other answer can be returned, than such as arises from mere hypothesis, or from circumstantial deduction.

From a misapplication of the measuring principle, joined with an erroneous annual average expenditure on the Fabric, Professor Willis is induced to believe, that the first

^{*} Thoresby's Register, fol. 325 a. See also document, p. 39.

[†] In the Secretary's remarks at p. xv of his preface, concerning the gifts which Archbishop Thoresby made to the Fabric, he seems not to have been very particular, regarding what entries the Archbishop's Register presented, nor how he copied them, for some of his dates are inaccurate, and the following items as gifts I cannot find recorded at all in the Register: 1368, March 8, 1001. 1371, June 15, 1001. 1372, June 12, 1001.

^{† &}quot;Idem vero Archiepiscopus ut verus amator Virginis capellam ejusdem dei genetricis et Virginis *Mariæ* mirabili artis sculptura, atque notabili pictura peregit."—Stubbs, 1733.

erected portion of the new Choir was completed in nine years, and that in it was placed the Lady-Chapel alluded to by the anonymous writer. He makes a statement which cannot be verified, and gives his own supposition instead of advancing matter of fact, for he says at page 35 of his history, "And as one of his (the Archbishop's) especial objects was to provide a Lady-Chapel, he may be supposed to have fitted up this part of the building (the presbytery or first portion of the Choir) with carving, gilding, and painting, under his own superintendence; "* and then in a note on the same page, he says, "We are not obliged to infer, that the carving and gilding was necessarily done in his (the Archbishop's) life-time, and under his own inspection."

The latter remark of the learned Professor is certainly most extraordinary, but nevertheless, it is in some sense, more satisfactory than the former. Without this explanation of the word superintendence, the reader would undoubtedly have been led to conclude, that it was to be taken in its literal sense, and that the Professor really meant, under his own inspection. Had however the Professor carefully read over Archbishop Thoresby's will, he would perhaps have modified his statement, and never have penned the note, as he would have learned, that the Archbishop had made no provision, for adorning a Chapel of the Blessed Virgin, with carving and gilding, after his death.

^{*} Professor Willis, at p. 44, lays it down as his opinion, that the services of the Church were transferred during the building of the second portion of the Choir to the Nave, and under the large Tower, on account of the unfinished state of the first portion or presbytery (the (large East Window not being as yet glazed). Does he then think it probable, that Archbishop Thoresby would have been so imprudent, as to finish a Chapel with carving and gilding and painting right under the East Window, when that window was without glass?

Where the Professor discovered that it was one of the Archbishop's especial objects to provide a Lady-Chapel, he has not informed us; certain it is that in the Indenture for a new Choir, there is no mention of an intended new Lady-Chapel. The Indenture, as given at page 54, states that "the appearance of the old Choir, compared with the magnificence of the new Nave, was thought to be meagre, and of too homely a structure, and considering that the Choir of a Church (which is more particularly appropriated to the offering of sacrifice, the salutary exercise of offices of pious expiation, and the performance of Divine worship,) should be adorned with becoming workmanship; and that as there was no place in the said Church suitable for the becoming celebration of the Mass (in honour) of the glorious Virgin Mary, the Mother of God, which was appointed to be daily celebrated in the said Church, therefore they (the Archbishop and the venerable Chapter of the Church at York,) consented and unanimously agreed to begin the erection of a 'new Choir,'" which was begun accordingly. Nothing can be plainer than these words, which record the reasons for the building which they resolved to begin.

To assist the undertaking the Archbishop issued an Indulgence, wherein he says, "We have begun to erect a new Choir of suitable extent and eminent beauty;" and the Dean and Chapter, in a letter for obtaining donations to the Fabric in the Archdeaconry of the East Riding, say, "We have begun to build anew a Choir of workmanship not a little costly;" and again, entreating Pope Urban the Fifth to grant assistance to the Fabric, they say, that they "did begin to erect a new Choir of great beauty and costly workmanship."

Now, as I have already said, neither at the time when it was determined that a new Choir should be commenced, nor afterwards, was there the least word recorded, or the least insinuation made, by the Archbishop or any other person, that a portion of the new Choir should be assigned as a Chapel in honour, and under the patronage of the Blessed Virgin Mary. In the Indenture it is regretted (among other things) that there is no place suited for the becoming celebration of the Mass (in honour) of the Blessed Virgin which had to be daily celebrated, and in order that there might be such a place, it was resolved, not to set aside a portion of the new Choir as a Lady-Chapel, but to erect a new Choir, such a Choir as should be suitable for this as well as the other services of the Church.

In order the more clearly to understand the words of the Indenture relating to the daily Mass (in honour) of the Blessed Virgin, and why the fact of there being no suitable place for that Mass was made one of the great reasons for erecting a new Choir, it must be known that the Cathedral Church at York and its high Altar, or Altar of the Choir, were placed under the special patronage of the Blessed Virgin Mary, and the glorious Apostles SS. Peter and Paul; * that at the said high Altar, and at no other, the community or Chapter Mass (the one spoken of in the Indenture) was daily celebrated in honour and to obtain the protection of the Blessed Virgin; † and that to this Altar there was daily carried in procession from the Vestry

^{*} Thoresby's Regist., fol. 81 b.

 $[\]dagger$ According to the statutes of the Cathedral, fol. 10 b, the High Mass was attached to the major, and the Chapter Mass to the minor hours, and the Chaplains of the Chantries in the Church, were obliged daily to attend the Chapter Mass, before they celebrated in their own chantry Chapels. Regist., x a, fol. 15.

an image of the Blessed Virgin and Child of silver gilt, borne by the hands of the Canon who sang the daily Mass.* At the south end of the same high Altar stood a statue of the Blessed Virgin, † before which two wax candles were lighted, and burned during Mass and the other Divine offices. ‡ At the same Altar, also, Ordinations of Priests, Deacons, and Sub-Deacons, frequently took place. § To adorn the high Altar of the Blessed Virgin, Thomas Greenwood, Canon Residentiary, by will dated 20th day of April, 1421, gave two great silver doublers and six dishes engraven with the arms of Lord de Ros: || and offerings to the Church were frequently made for the honour of the Blessed Virgin, St. Peter, St. William, and all the Saints. ¶

Whilst the Blessed Virgin was the special patroness of the Cathedral, Saint Peter, the Prince of the Apostles, was the special patron, but there was no daily Mass appointed to be celebrated in his honour. Nevertheless, an image of him was placed at the north end of the high Altar, ** and before that image burned one wax candle. †† The Cathedral Church was sometimes called the Monastery of the Blessed Mary, ‡‡ sometimes the Monastery of St.

^{*} Imago B. Mariæ argentea deaurata portans puerum, cum lapide saphyro in manu sua, quam ebdomedarius portat cotidie ad Missam ad summum Altare, ponderans 5 libras, 11 uncias. Mon. Anglie. vol. viii., 1204. Dr. Rock's Church of our Fathers, vol. iii., part 1, p. 282.

[†] Regist. B y, fol. 380 b; also V c, fol. 154 b.

Statuta Eccles. Cath. Eborum, fol. 7 b. In 1519 complaint was made that "One of ye basyns afor the hegh auter wt. ij candelse afor our Lady of the southsyde, should be lighte all tymes of serves, which is sum tyme not done."

[§] Kemp's Regist., 12th April, 1438. | Regist. B y, fol. 203.

[¶] Bainbrig's Regist., fol. 136. ** Fabric Compotus, A. D. 1482.

^{††} Statuta Eccl. Cath. Eborum, fol. 7 b. †‡ Regist. B y, fol. 203.

Peter, * and generally in the Fabric Accounts the Monastery, and lastly, the "Mynster." †

Having made these few remarks on the words of the Indenture for the new Choir, and the high Altar of the Blessed Virgin, or high Altar of the Church in the Choir, I will resume my examination of the truth of the statement of the anonymous writer regarding the Chapel of the Blessed Virgin, which he says Archbishop Thoresby completed "with admirable sculpture and painting."

I have already shown that it was impossible through want of available funds, and other aids, that the walls of the presbytery, or eastern portion of the Choir, could have been anything like completed at the time of the Archbishop's death, and therefore, I must consider the statement of the anonymous writer as erroneous, unless it is intended to refer to the highly esteemed Chapel of the Blessed Virgin Mary adjoining the Nave, which Chapel Archbishop Thoresby may possibly have completed.

This Chapel, which was the presiding Archbishop's, had suffered much curtailment on the enlarging of the Nave of the Church. To what extent its fabric was injured, and when its injured parts were repaired, is unknown. ‡ Archbishop Melton granted, in the year 1333, a licence for the taking of the additional land, lying beyond the gates of the Palace of York, and reaching from the walls of the Church unto the old gates of the Palace, for the erection or extension of habitations for the Ministers of the said Chapel; § but neither Melton nor Zouche

^{*} Regist. B y, fol. 213 b; also 217 b.

[†] Book of Wills, D b, fol. 321 b.

[‡] At p. 181 of my History a plan is given, made from careful excavations, shewing to what extent the Chapel was probably abridged.

[§] Melton's Regist. fol. 107 b.

are found assisting in the erection of apartments, for the accommodation of the Ministers of the Chapel, or in repairing and adorning of the Chapel itself. The annual revenue for the repairs of the Chapel, and its annexed apartments amounted only to about £4 10s. 3d.; * and although the most necessary repairs would be proceeded with without delay, yet nothing of extraordinary workmanship or decoration could be effected without extra aid to the funds.

It is very probable that the Chapel was not completed with its internal adornments, when the munificent Thoresby entered on his Pontificate, and since he zealously used his means to complete the Nave, and to advance the fabric of the new Choir of the Church, to build the Hospitium, and a Chamber at Bishopthorpe, to effect great improvements at Beverley, Ripon, Cawood, &c., it cannot be reasonably imagined that he who was a true lover of the Blessed Virgin would neglect the completion of his Chapel of the Blessed Virgin, if its fabric needed funds, or was wanting in interior decoration.

This Chapel was founded, built, and dedicated, by Archbishop Roger, in honour of the Blessed Mary, Mother of God, and of the Holy Angels, to sustain for ever four Priests, four Deacons, and four Sub-Deacons, and a Sacrist, for the celebration of Divine services, to the eternal honour of God, "the glory of his successors" in the See, and the remission of his own sins. He endowed the Chapel with no less than eleven Churches; five of which were his own gift, and the rest he obtained from some of the faithful of his diocese. †

* History, note p. 181. † Stubbes, Vit. Pontiff. Ebor. in Vit. Rogeri. Archbishop Sewall established funds in this Chapel for two other Priests, above the regular number, who, having their respective Deacon and Sub-Deacon, should there celebrate daily for the dead, whilst the rest of the Canons and Ministers of the Chapel should say, *Placebo*, *Dirige*, &c., or office of the dead. These duties were ratified and confirmed by Archbishop *Thoresby*, on the 26th day of November, 1356.*

In this Chapel the sacred duties of the Cathedral peculiar to Maunday Thursday were performed, and into it, the Ministers belonging to the Choir of the Cathedral retired, to perform the duties of the Choir on special occasions, as shown at page 67.

Regarding this Chapel I will here quote, in conclusion, the remark made by the learned Antiquary, Thoresby, in his Diary. It is, in my opinion, of very great importance in the present enquiry, and materially supports me in my supposition, that this Chapel of the Blessed Virgin might possibly be the one which Thoresby adorned with painting, carving, and gilding, if he did finish and adorn a Chapel. In vol. 1, p. 214, Thoresby states, that on the morning of the 13th of October, A. D. 1691, he "Rode to York, where at the Minster, enquiring for the Lady's Chapel, (NOW RUINATED) where Archbishop Thoresby was interred, &c." Now, as at the time, when the learned Antiquary made his visit, the Lady-Chapel attached to the Nave of the Church would be ruinated, and as the Percy's Chantry Chapel of the Blessed Mary, in the presbytery, or east end of the Choir, would not be ruinated, nor its enclosure molested, (nor was it until the beginning of the next century,) it seems highly propable that the Lady-Chapel

^{*} Alex. Nevil's Regist. pars prima. fol. 2 b.

attached to the Nave was the Chapel in which the learned Thoresby considered that the Archbishop was buried; * and although very shortly after the visit, Mr. Thoresby and Mr. Torre became intimately acquainted, nevertheless, it does not appear that Mr. Torre changed Thoresby's ideas concerning the site of the Chapel of the Blessed Mary, and the interment of Archbishop Thoresby.

In the collection of antiquities in the possession of Mr. Thoresby, was a marble arch, presented to him by Dr. Bowling of York, and thus noticed: "An Arch of Marble, "of very curious workmanship, which once belonged to a "Shrine in the Lady's Chapel at York Minster, which "Archbishop Thoresby (as Bishop Godwin tells us) adorned "with images and pictures of excellent workmanship; and "removing the bodies of several of his predecessors, which "were buried scatteringly about the Church, entombed "them there in seemly manner, leaving a place for himself "in the middle. This Chapel without any regard to the "venerable remains of the founders of that noble Cathe-"dral (one of the most glorious under the cove of Heaven) "was destroyed at the Reformation. Yet even then this "noble Monument found so much favour for the delicate "workmanship thereof, as to be spared, and was enclosed "betwixt two walls in a private house in that neighbour-"hood; where being discovered of late years, it was sold "by parcels to statuaries, and others, for common use; "and large pieces of very curious carvings lay exposed in

^{*} Mr. Gent, at p. 24, in his History, (published 1730,) says "people called this Chapel 'The Lady's Chapel,' because of the Virgin's Image over the Door: and they seem to confirm it, because the North West Steeple is called at this time 'the Lady-Bell Steeple.' It is said also that an Archbishop or two have been bury'd in the Chapel aforesaid."

"the Precentor's Lane, where I have often beheld them "with admiration, and been reminded of that of the "Psalmist, 'A man was famous according as he had lifted "up axes upon the thick tree; but now they break down "the carved work thereof with axes and hammers." "Ps. 74, 6, 7." *

In the summer of 1835, as Frederick Swineard, Esq., surgeon, residing in Precentor's Court, within the close of the Cathedral, was having a drain made from his house, the workmen disinterred twelve or thirteen portions of beautiful and minutely sculptured fragments of blue variegated marble, some of which were heads or arches of niches. These fragments are supposed to be some of those which Dr. Bowling describes as "once belonging to a Shrine in the Lady's Chapel at York Cathedral, and destroyed at the Reformation;" and from their quantity, size, and workmanship, they certainly could never have belonged to the Chantry Chapel of the Blessed Virgin, assigned and ordained for the benefit of the Percy family, situate at the East end of the Choir. †

In conclusion, I wish it to be understood, that these facts are not brought forward to prove that Archbishop Thoresby did really complete this Chapel, built and endowed for the glory of the Archbishops, with carving and gilding, but simply to show to what Chapel the statement of the anonymous writer may and in my opinion must refer, if his statement is to be relied upon as authentic. It certainly cannot refer to any erection in the new Choir, as I have sufficiently proved.

^{*} Thoresby Ducatus Leodiensis, London, 1715, fol. 567, also London, 1816, p. 115.

⁺ Several of the fragments are now in the possession of the Yorkshire Philosophical Society, and placed in the Hospitium of the Museum.

THE FIFTH ITEM STATES, "And in the same place (the Archbishop,) did cause the bodies of many of his venerable predecessors, translated from the Choir above, to be entombed at his own cost." * This item has direct reference to the same disputed Lady-Chapel spoken of in the anonymous writer's last item, and is considered by those who are opposed to my account of the erection of the Choir, as proving almost to a certainty that Thoresby completed a Chapel of the Blessed Virgin in the eastern portion of the Choir. I will notice as briefly as I can the probabilities and improbabilities of the statement contained in the item, and examine the arguments advanced in support of my opponents' interpretation of it, and I flatter myself that I shall be able to prove the statement, if intended to refer to the Eastern portion of the Choir, very doubtful if not erroneous, and the arguments in favour of that interpretation of no weight.

It is stated, that Archbishop Thoresby caused the bodies of many of his predecessors, to be translated from the Choir, and entombed in the Chapel which he completed. In the first place then, who were those who formed the many, and whose bodies were translated from the Choir? In answer to this question we have neither documentary nor traditional evidence. History informs us that Aldred, Thomas the First, Gerard, and Thomas the Second, were buried near each other; † and that these and Murdak were interred in the body of the Church, prior to the erection of the Choir by Archbishop Roger.

^{* &}quot;Ibique plurimorum venerabilium pontificum prædecessorum suorum corpora à choro superius translata, propriis expensis fecit tumulari."

⁺ Stubbs - 1713, &c.

Who then translated these Archbishops, or any of them, or the bodies of any others, into Roger's Choir? Did Roger or any of his successors in the See? History certainly does not tell us so, nor is there any recorded evidence to warrant such a supposition. Bishop Godwin speaks of the translation by Archbishop Thoresby of several of his (the Archbishop's) predecessors, but distinctly says that "they lay (prior to translation) scattered about the Church.* And from the discoveries made by the excavations subsequent to the fire of 1829, it was clearly proved to be quite impossible, that there ever could have been any coffins, among the stone haunches of the vaulted Crypt of Roger's Choir.

In this investigation, it is necessary that the floors or pavements of each and all the various parts of the Church, which existed previous to the erection of the present edifice, should be taken into consideration, as the bodies of persons buried within the old Church were interred beneath one or other of these pavements, and the great alterations made in them, must have affected more or less these interments. This consideration will materially assist us to discover where it was possible, and where impossible, for bodies to have been interred.

The oldest part of the present edifice is the large Transept, composed of the north and south Transepts. Its pavement seems to be about the same height, from the sole of the exterior walling, as that of the previous structure, i. e., about four feet, and consequently, if any interments were made in the old pavement, they would not be liable to be disturbed during the erection of the present Transept.

^{* &}quot;Quorum tumuli ecclesiam temere occupabant." De Presulibus, &c., Ed. Lond. 1615, p. 601.

The pavement of the old Nave appears to have been level with the sole of the exterior wall, or about four feet lower than the floor of the Transepts. In this pavement, St. William and undoubtedly several other illustrious Archbishops and eminent individuals were interred, and when the present enlarged Nave was completed, and its pavement raised to the same level as that of the Transepts, the covers of the tombs would undoubtedly be either entirely removed,* or raised and replaced, or new ones laid in their stead.

The lowest part of the pavement of the old Choir was at least eight feet above that of the Transepts, or about twelve feet above the sole of the exterior wall. † At its west end there was an area of about twenty-seven feet in breadth, on which were the Canons', Prebendaries', and Vicars' stalls, and in its centre was a descending series of steps to the Crypt. This area was filled with earth, and the small portion unoccupied by stalls might admit of an interment or two, and only one or two, but we have no authentic evidence that any interment was ever made. All the other parts of the pavement rested upon the stone vaults of the Crypt; among the haunches of which, as I have already said, it is impossible that any coffins could have been placed.

If any interments had been made in the small space of the area of the old Choir, between the opposite seats of the ministers, it would be necessary on the formation of the western portion of the present Choir, when the area

^{*} The ceiling of the passage that leads across the east end of the Choir is formed chiefly of ancient tomb-stones, adorned with varied formed crosses.

[†] The arrangement of the respective levels of the Nave, Crypt, and Choir, was (about) the same as at Canterbury Cathedral. Vide Willis's York Cathedral, p. 17.

was lowered to an extent of about eight feet, to remove all bodies interred therein. As however this alteration would not be made till the western portion of the old Choir was demolished, in the early part of the fifteenth century, it seems very improbable that any bodies would be translated from this quiet place, in the days of Archbishop Thoresby, to an accumulating heap of masons' chippings and other rubbish, in the portion of the new Choir, then in course of erection.

The pavement of the eastern portion or presbytery of the new Choir, (including both side aisles and centre space,) was raised by means of earth and rubbish to the extent of seven feet, so as to be on the same level as the pavement of the Transept, and in this newly formed ground interments were subsequently permitted, the oldest of which, on authentic record, is that of Archbishop Scrope in 1405.

From these facts, and the undeniable evidence I have here produced, I feel myself justified in concluding that the statement of the anonymous writer, wherein he says that the bodies were translated from the Choir, is ERRONEOUS.

Having proceeded thus far, I presume satisfactorily, I will now examine the statement as to the fact of the translation. Did Archbishop Thoresby translate the bodies of any of his predecessors? If so, what were their names, and into what portion of the Church did he translate them? In answer to these questions, my opponents, having no authentic record on which to rely for their authority in upholding the statement of the anonymous writer, point to an entry in Leland's Itinerary, (Tom. viii, p. 15,) which they say not only gives the names of the individual Archbishops who were translated by Thoresby,

but also distinctly records them as being entombed in the East end of the Choir. The names are these: Gerard, Thomas the Second, Henry Murdac, Walter Giffard, and John Romain.

Now Aldred, Thomas the First, Gerard, and Thomas the Second, are recorded in the ancient chronicles as being buried next each other, is it not then extraordinary that Gerard, and Thomas the Second, should have been translated, and Thomas the First, and Aldred, their companions in death, left unnoticed? Again, Giffard, Romain, and Newark, were buried near each other, but Newark was not allowed the honour of a translation.

The entry referred to, (as corrected by the Editor's notes, Hearne's edition,) is as follows:

Sepul. Archiepiscoporum in orient. parte ecclesiæ.

Walterus Gisfart obiit 7. Cal. May anno Dom. 1277. Henry Murdak obiit anno Dom. 1153. Gerardus obiit 12. Cal. Jun. anno Dom. 1108.

Defuit inscriptio.

Johannes de Thoresby, quondam Menevensis, postea Wigorn. & Ebor. Archiepiscopus, qui fabricam obiit 6. die Novembre anno Dom. 1373. Thomas Junior obiit anno Dom. 1113. 5. Idus Mart.

Johan. Romanus obiit anno Dom. 1113. 5. 1248 M.

Professor Willis says of this memorandum, that "from the nature of it, it was evidently written by Leland as he went the round of the Church, and not from any manuscript record, but from the stones themselves, in the order, in which he observed them." * But does not the remark

^{*} Willis's History of York Cathedral, p. 33.

"Defuit inscriptio" shew, that if the memorandum was written upon the spot, it was transcribed by him some time afterwards? He would hardly have used such an expression if the stone was before him.

Moreover, if written by Leland as he went the round of the Church, how happens it that so many deficiencies and inaccuracies are found in the dates? I cannot suppose for a moment that Professor Willis, or any one else at all acquainted with ancient ecclesiastical inscriptions, could seriously imagine that the notices of the names, &c., are literal copies, word for word, of original Latin inscriptions found on the covers of tombs. They are not only miserably meagre, but are not in accordance with the usage of the Church at that time: for there is neither the "Dir jacet" nor "Orate pro anima;" and the improbable lettering of the words, and the manifest inaccuracies and deficiencies in the dates, give me every reason to suppose that the memorandum is at most only a string of short memoirs hastily and carelessly made.

Who could imagine that 7. Cal. May,—12. Cal. Jun.,—6. die Novembre, and 5. Idus Mart., are literal copies of Latin inscriptions on tomb-stones? Then again, Walterus Giffard * is written erroneously Walterus Gisfart, and the time of his death is given as 7, Cal. May anno Dom. 1277; whereas he died on the 3rd day of the Calends of May, and not in the year of our Lord 1277, but 1279. † Henricus Murdak is written Henry Murdak, and the day of his death is not given. Thomas, the twenty-seventh Archbishop, is represented as Thomas junior, and the date of his death is given as 5. Idus Mart 1113, whereas it oc-

^{*} Giffard's Register, also Stubbs, Col. 1726.

⁺ Statuta Eccl. Ebor. fol. 24 b.

curred on the xjth * day of the Calends of March, and not in the year of our Lord 1113, but 1114. † Johannes Romanus is represented as *Johan* Romanus, and the date of his death is not recorded.

These instances of deficiencies and inaccuracies in the dates, &c., ought to be sufficient, without further argument, to convince Professor Willis, or any one else, not only that the notices are not literal copies of inscriptions on tombstones, but that the memorandum was not made by Leland as he went the round of the Church. Besides we have the testimony of Mr. Hearne, the celebrated Antiquary, in favour of the opinion that the notices are not inscriptions, for he tells us that "Mr. Leland did not collect Inscriptions unless there was something very remarkable in "them. He contented himself with short memoirs, not believing it worth his while to collect Epitaphs." ‡

Again I would ask, were there any inscriptions, or brasses with effigies and inscriptions, on the tombs which Leland has noticed, at the time when he went round the Cathedral Church at York? If there were in Leland's time, they must have been entirely removed before the learned Dodsworth visited the Church in the year 1618, and copied literally all the then existing epitaphs, as he does not in his MSS. give a single fragment of the

^{*} Stubbs, Col. 1713. Magnum Album, fol. 9.

⁺ Godwin, p. 579.

[‡] Itinerary, vol. 5, p. 160. Leland was commissioned in 1534 by the King to travel all over the kingdom, and to make memorandums of all things worthy of notice. "During his journeys (says Hearne) when he could not with his own eyes find any thing he desired, he asked of persons that were any ways likely to inform him, and upon their authority put down memorandums concerning such particulars (preface to Itinerary, vol. 1, p. iv.): on other occasions he made notes from MS. and other accidental sources of information."

inscriptions given by Leland; nor does he even notice the existence of the tombs referred to by him.

Again, Leland's memorandum does not occur in that part of the Itinerary where we should expect to find it, namely, in the account of his visit (the only one as far as we know) to York, and his description of the City, and the Cathedral. If Leland had written it "as he went the round of the Church," how can we account for his not placing it with the remark he has made respecting the interior, that "there be eight arches in each of the "side aisles of the body of the Cathedral Church of York, "and four on each part of the cross aisle, and nine on "each of the aisles of the sides of the East part of the "Church." *

How happens it that the memorandum is not to be found in those volumes of Leland's work, which are in his own hand writing, and deposited by Mr. W. Burton, in the Bodleian Library, but in a transcript by Stowe, found in the Library of Robert Davies, of Lhannerch, and published by Mr. Hearne, as a continuation, or part the second to the eighth volume of the Itinerary, wherein, (in the preface,) the Editor complains of its "horrid corruptions?"

The fragmentary character of the memorandum, and its being in the midst of various matters with which it has no apparent connection, seems to justify a suspicion that the various items in it were extracted by Leland from some book or books which he found at my Lord Scrope's. It is headed, "Sepul. Archiepiscoporum in orient. parte ecclesiæ;" but no Church is named; and the paragraph immediately preceding is a short description of the bridge

^{*} Itinerary, vol. 1, p. 57.

at Wensley: the last of many particulars occupying above a page in Hearne's Edition, entitled "Things learned out of a pedigree of Lord Scrope." The memorandum ends, or seems to end, with a brief notice entirely unconnected with it, of the foundation of the Nunnery of St. Andrew at Marig, by Roger de Asc: then comes an extract, "Ex lib. de Archiepiscopis Ebor. ecclesiæ usque ad mortem Thurstini, incerto auctore," another fragment, extending from Paulinus to John of Beverley. This is followed by a few notices of the house of Percy, and these by further extracts again headed "out of a pedigree of Lord Scrope."

From an attentive consideration of this part of Stowe's transcript, and from the remarks made by Leland at pp. 19, 20, "I read in a book at my Lord Scrope's, &c.," "I read in the same book, &c.," it is quite clear that Leland was now on a visit to Lord Scrope at Bolton Castle, and that he there made the extracts among which this memorandum occurs.

I have carefully compared Leland's memorandum with Stubbs's account (including that of the anonymous writer), and I am convinced that Leland's memorandum, from the nature of it, was not written by him as he went the round of the Church, and from the stones themselves in the order in which he observed them. The errors and deficiencies in dates which I have noticed above as being in the memorandum are nearly the same as in Stubbs's account, and it would seem that to him they owe their origin.

Furthermore, what particularly confirms me in my opinion that Leland's memorandums were extracted from a book at my Lord Scrope's, and not written as he went the round of the Church, is the fact that so many of the

Scrope family (including an infant child) are noticed as being buried in the Cathedral; whilst several eminent Archbishops, who were especially worthy of mention, such as St. William, Aldred, Thomas the First, Roger, Ludham, Newark, Greenfield, and Melton, in the Nave, and Scrope and Bowet in the eastern portion, are left unnoticed.

After all then, however this imperfect and inaccurate memorandum may have chanced to have been thrust into the portion of the Itinerary in which it is found, by whomsoever it may have been originally written, whatever may be thought of the authenticity of the title "Sepul. in Orient. parte ecclesia," it is not corroborative of the statement of the anonymous writer. It does not prove that the bodies of several of Archbishop Thoresby's predecessors were removed and buried by him in the Chapel of the Blessed Virgin at the east end of the Choir.

The next writer of importance brought forward in support of the statement of the anonymous writer is Godwin, Bishop of Landaff, who, in his collected memoirs of the Bishops of England, states concerning Archbishop Thoresby, that he "bestowed great cost in beautifying the "Lady Chappell with images and pictures of excellent "workmanship, and removing the bodies of divers of his "predecessors that lay buried elsewhere about the Church, "caused them to be entombed in the said Chappell in very "seemly manner, leaving a place for himself in the middle "thereof." *

Now Bishop Godwin wrote his memoirs about two hundred years after the anonymous writer had added his account of Thoresby to Stubbs's Lives of the Archbishops of York, and upon carefully examining and comparing

^{*} Godwin's Catologue of the Bishops of England, p. 601. London, 1615.

the memoir of Thoresby, as given by the two writers, it seems clear that Godwin's memoir is the result of reading the anonymous writer's account, although he seems not to have credited the anonymous writer's assertion, that the bodies of the Archbishops, which (he says) Thoresby entombed, were translated *from the Choir*, for he expressly says that they lay buried *elsewhere* about the Church.

However meagre the memoir may seem, and although it is, for the most part, a repetition of the statement of the anonymous writer, nevertheless, great importance has been attached to it, and it has materially influenced subsequent writers on the acts of Archbishop Thoresby.

About the year 1691, Mr. Torre, in addition to his arduous labours of making extracts from the valuable Registers and other important documents belonging to the See and the Cathedral Church of York, made a survey of the tomb-stones in the Cathedral. Influenced by the statements of the anonymous writer and of Bishop Godwin, (to both of whom he refers for his authority,) regarding the entombment by Archbishop Thoresby of several of his predecessors, and influenced also by the fact recorded in Archbishop Thoresby's Register, that six marble stones were provided by the Archbishop during the years 1369—1372, for the tombs of his predecessors, he made a strict search for six tombstones (they having never been identified before) to answer to the statements and the fact recorded.

Learning from Godwin that the Archbishops were buried in the Lady Chapel which Thoresby adorned, and knowing that in the east end of the Choir there was a Lady Chapel which went by the name of the Thoresby Chantry, he no doubt there commenced his search. Not

being able to discover any tombstones to satisfy him inside the Chapel, or within the boundary line of the Chapel which the screen defined, * he, notwithstanding Godwin's assertion that the Archbishops were buried in the Chapel, contented himself with selecting six stones out of a number of unknown ones, without brasses or inscriptions outside the Chapel, and he conjectures that these six stones were probably those which covered the bodies of those Archbishops which Archbishop Thoresby removed out of the Choir and elsewhere within the Church.

This mode of procedure by Mr. Torre, and the conjec-

* The terms inside and outside as applied to a Chapel at the east end of the Cathedral are, according to Mr. Raine, undefinable, as in a note at page 3, he says "The eastern portion of the Church must be divided into two parts, the Presbytery and the Choir proper. Of these two parts, the Presbytery, or the easternmost, was begun first of all,"—and at page 4, "the Presbytery, (the whole of which is still called the Lady Chapel,)" and a few lines lower down, "the Presbytery, or Lady Chapel."

Now the first erected part of the Choir, as I have stated (p. 50), consisted of four of the nine arches which form the length of the present whole Choir, or an extent of building of about one hundred feet in length. This part was divided into three portions, a western, a middle, and an eastern. The western consisted of an extent of 36 feet, and formed the sanctuary part of the Choir proper. The middle embraced an extent of 45 feet, and it connects the side aisles, and afforded abundant space for solemn processions being made round the Choir. The third, or eastern portion, consisted of an extent of 19 feet. and was enclosed by a screen, and in it was placed an altar, sometimes called the Altar of the Blessed Virgin, and the enclosure, the Chapel of the Blessed Mary. As however the whole three portions form the part of the Church commenced by Archbishop Thoresby, they are all included by Mr. Raine in the term "Presbytery or Lady Chapel," thus rendering the terms inside and outside the Lady Chapel of little or no meaning. Had Mr. Raine clearly understood what the term Presbytery really meant, and what was the extent of the Lady Chapel, he would never have confounded the terms, and would have avoided falling into error.

ture advanced by him relative to the tombs, is considered by Mr. Raine as equivalent to an identification of the tombs, and as valuable evidence in support of the truth of the statement laid down by Bishop Godwin and the anonymous writer, regarding the finishing of a Chapel of the Blessed Virgin by Archbishop Thoresby, and the entombing of the bodies of several of his predecessors.

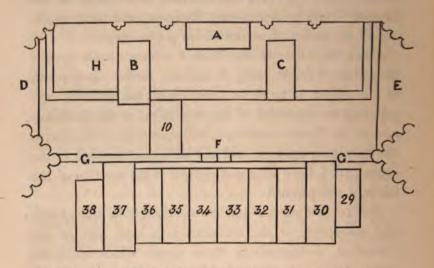
Since the whole of Mr. Torre's evidence rests upon a conjecture, I might justly decline any further examination of the subject as far as he is concerned, but flattering myself that an exposition of the emptiness, or the doubtfulness of Mr. Torre's conjecture, will show what little reliance can be placed upon it, and add additional strength to the arguments I have advanced relative to the erection of the Choir, I will proceed.

Mr. Torre made pen and ink sketches, both individually and collectively of the tombstones in each part of the Cathedral, distinguishing those stones which could be assigned (either by distinct character or by conjecture) by numerical figures; and he gave the form of a tombstone in some instances, when it was impossible to assign it to any particular individual; and the slight sketches and remarks he made as memoranda, he afterwards copied into a large Book, known as Torre's York Minster. Of his general sketch of the tombs, the old plan given by Mr. Drake in his Eboracum, is a pretty correct representation. order however, to understand the memorandums given by Mr. Torre relative to the tombstones which he selected in the east end of the Choir, I present a wood cut designed by myself from actual measurements, in accordance with Mr. Torre's Choir plan, and from certain undeniable evidences still existing in the Church.

THE PERCY CHANTRY, OR THE LADY CHAPEL,

AND A PORTION OF THE

AMBULATORY OF THE CHOIR.



- A. The Altar of Lord de Percy's Chantry, erected about 1408.
- B. The Tomb of Archbishop Rotherham, 1500.
- C. The Monument of Archbishop Sewal, 1258.
- D. The Tomb of Archbishop Scrope, 1405.
- E. The Tomb of Archbishop Bowet, 1423.
- F. The Entrance to the Lord de Percy's Chantry.
- G. G. The position of the Screen enclosing Percy's Chapel.
- H. The Tomb of Archbishop Nevile, according to Leland, 1476.
- Nos. 32-37, Mr. Torre says, are *probably* those six stones which covered the bodies of Archbishop Thoresby's predecessors, removed here in 1352!!!
- No. 10, which is in the Lady Chapel, is conjectured by Mr. Torre, to be the Tomb of Archbishop Thoresby.
- Nos. 30, 31. Tombs of other Archbishops, according to Mr. Torre.
- The Tombs Nos. 29-38 are in a portion of the ambulatory of the Choir.

The six stones selected by Mr. Torre are described, and marked by him in his *Choir* plan as follows.*

- "No. 32. On n. side last (No. 31) lyes another blue stone of the same bigness, (about 3 yds & \frac{1}{2} long) very rough, & has been plated.
- "No. 33. On n. side last lyes another rough blue marble, of like dimensions we has been plated.
- "No. 34. On n. side last lyes another rough blue marble, of the same bigness w^{ch} has had a narrow plate at top & under it the full portrature of an A^{bp}.
- "No. 35. On n. side last lyes another blue rough marble (of the same bigness) wth has had a narrow inscription plate at the head.
- "No. 36. On n. side last lyes another A^{bp's} stone, plated at top.
- "No. 37. On n. side last lyes a smooth blue marble of same bigness, w^{ch} has had at top an A^{by's} head and under it a square plate."

These six, (Torre says,) " (probably) are those we covered the bodyes of those A^{bps} we A^{bp} Thoresby (A. D. 1352) removed hither out of the quire or elsewhere within the church." †

Before proceeding any further, it may be well to notice in the *first* place, that the date A. D. 1352 is simply an absurdity, for it records the act of the entombment as having taken place, about *two* years before the Archbishop came to his Archiepiscopal diocese, and about *nine* before he and the Chapter determined to commence the erection

^{*} The numbers attached to the Tombstones in the preceding plan are the same as in Mr. Torre's plan.

[†] Torre's York Minster, fol. 274, from Godwin, p. 601.

of a new Choir: and in the second place, that Mr. Torre by the latter part of his remark, plainly shows that he did not altogether agree with the statement of the anonymous writer, wherein he says, that the bodies which Archbishop Thoresby entombed, were translated from the Choir, as he (Torre) expressly says they were "removed hither out of the quire or elsewhere within the Church."

Of these six stones selected by Torre, there is only one (No. 34) described by him as having had upon it the full portraiture of an Archbishop, and one (No. 37) an Archbishop's head: of the other four Mr. Torre merely says that "they had been plated." Does it not then seem strange, that he should have selected six stones so undefined as these? But that is not all. In addition to these six, he describes two other stones of similar dimensions and similar effigies and plates, and occupying a similar position, and evidently much more defined, than most of those he selected. They are as follows.

- "No. 30. On n. side last (No. 29) lyes a blue marble about 4^{yds} long, having had at the head a narrow square plate & under it the head of a B^p .
- "No. 31. On n. side last lyes another blue marble, rough, about 3^{yds} & $\frac{1}{2}$ long, having been very much plated and born the image of an A^{bp} in full proportions."

Here we have already *eight* tombstones marked out, or conjectured by Mr. Torre, as belonging to as many Archbishops, and in addition to these, he describes still another stone, No. 10, *within* the Chapel, and *perhaps* the most important, and he suggests that this may belong to Archbishop Thoresby. Thus:

^{*} Torre's York Minster, fol. 274.

"No. 10. S. of last (9th in Percy's Chapel) lyes a great marble about 3 yds long, rosed at Corners, having had a large plate in the middle, Containing the Effigies of a comman at full proportions w'h an Escrowle issuing out of his mouth and turned over his head. At his feet has been a broad square plate. John Thoresby AB^p Query."*

From this description of stone No. 10, and Mr. Torre's query, it is evident that he did not take it for granted that Thoresby was buried "in the midst" of his predecessors, at least in the sense in which my opponents interpret the expression. It seems a pity that Torre was not in search of nine Archbishops' tombstones instead of six, as then he would have experienced less difficulty in his choice; but as Leland speaks of six only, and the Archbishop's Register records but six tombstones having been provided for Thoresby's predecessors, he must necessarily confine himself to that number and reject the others.

With regard to Mr. Torre's conjectures, and the reliance which may be placed upon them, it must be remembered, that at the time when he made his survey, (as he himself plainly tells us,) there were no brasses existing, but at the most only hollows or injured cavities, wherein brasses or plates had been fixed: and it is impossible that these could have furnished him with sufficient matter for the sketches and descriptions which he has made, or with evidence sufficient to warrant the conclusions which he has drawn. His own ideal suppositions therefore, must necessarily have been his guide throughout. In some instances, his sketches and conclusions differ materially from his descriptions, as is the case with most of the stones described above. †

^{*} Torre's York Minster, fol. 231.

⁺ In my plan I have not copied Torre's rude sketches representing

He concludes that the whole of the six stones covered the bodies of as many Archbishops, whereas there is nothing in his descriptions of them to justify such a conclusion. He flattered himself that upon one of the six he could trace the full portraiture of an Archbishop, and in another a cavity wherein might have been the form of an Archbishop's head, and from these conjectures he concludes that the whole six, which lay adjoining each other, covered the bodies of Archbishops.

In his illustrative sketches of the tombstones, upon Nos. 32 and 35 he has given some comical figures, which he calls Archbishops, although his description of those stones implies nothing of the kind. In his sketches also, he has given his figures with *Crooks*, and tells us they are intended for Archbishops: if so, he certainly ought to have sketched them with the Archiepiscopal ensign the *Crosier*, as he has done, when representing other well known Archbishops' tombs. *

Archbishops, as, in my opinion, they are of no value; I have contented myself with giving his descriptions.

* Mr. Torre is not over scrupulously exact in the accuracy of the descriptions and accounts which he has given in his York Minster: neither can his dates be relied upon. The Rev. W. V. Harcourt, in 1830, found reason to complain of Torre's inaccuracies, both in his account and dates; * and the Author of the Surtees York "Fabric Rolls" is compelled to acknowledge, that the painted glass of York Minster is described by Torre, in a very meagre and imperfect manner, † and I myself can testify to a certainty, from my own personal and minute examination, and study of all the different compartments in the windows of the Cathedral, that a more inaccurate description of the subjects in them, could scarcely be given, than that found in Torre's works. As an instance, he describes the representation of the Annunciation, in the north aisle of the Choir, thus, "In this light kneels on one side

^{*} Second Letter to Viscount Milton, pp. 61, 62.

⁺ Preface to Fabric Rolls, p. xiii.

Mr. Raine, in his preface to his York "Fabric Rolls," seems to approve of Torre's method of giving evidence by conjecture, and although an unsatisfactory way of proceeding in a matter of historical research, he himself adopts it. He presents a wood cut* with representations of tombs and figures made up of Torre's separate drawings, and agreeing with his general Choir plan. He thus avails himself of Torre's plan, drawings, and descriptions, and also of his opinion that the tombstones covered the bodies of Archbishops, but turns the whole to suit his own ideas, rejecting Torre's assignment of the stones, and adopting his own instead. Torre says that the stones 32-37 probably belonged to Archbishop Thoresby's predecessors; and Mr. Raine, although he says that "Torre identified the tombs," assigns them differently, giving Nos. 30, 31, 32, 35, and 37 to Thoresby's predecessors, leaving No. 36 unassigned, and suggesting No. 33 as belonging to Archbishop Roger, and 34 to Archbishop Thoresby. Not content with this, he presumes to do what no one ever dared before him, viz., to assign to each of the selected tombstones, the name of a particular individual Archbishop. And so satisfied is Mr. Raine with his method of proceeda young Prince robed, and in the other kneels our Lady with hands conjoined at prayer, over the head of her babe sitting on her knees." Again, so accustomed was Mr. Torre to form figures, and to describe them as being mitred, that he has given a bust mitred, as presenting the shield

of Archbishop Bowet, on the key stone of the ribs, above Bowet's

Chantry, where no such bust ever existed.

* Mr. Raine's plan or cut, it is necessary to remark, is inverted, the reader looking towards the west, instead of (as is the case with plans of Churches generally,) towards the east. I suppose he has adopted this method in order to shew his figures of Bishops more clearly, although at first sight it is rather apt to confuse than otherwise: I have not adopted Mr. Raine's method but have given my plan as found in Torre's general Choir plan.

ing, and so confident is he of the importance of the cut which he gives, with its attached unauthorized additions and explanations, that he even flatters himself that he has solved the great question at last, and he comes boldly forward and triumphantly declares, that no one who sees this cut, can fail to see that the tombs which were in the pavement before the Altar of the Virgin were, those of Thoresby and his predecessors. This once established, and Mr. Browne's theories are untenable. Surely the Surtees Society and the public will never consider Mr. Raine's unjustifiable mode of proceeding as sufficiently satisfactory to establish what he asserts, and to render my theories untenable. My theories are, as I have before said, based upon undeniable facts, and the evidence given by the Registers of the Church; and I conceive it is not in the power of Mr. Raine, by this or any other ingenious plan that his fertile imagination may produce, to over-throw them.

The cut or drawing is described at pp. xvi, xvii, as consisting of two steps, a larger one denoted by two lines, and a shorter one by a dotted line. Now in a plan a step is always denoted by one line, two steps by two lines, and so on, the number of lines denoting the number of steps; it consequently follows that the three lines, if intended to represent steps, denote not two but three steps. But in the Cathedral Church of York, there never were any steps in the situation in which Mr. Raine's cut represents them. Mr. Raine says (or Mr. Longstaffe for him, whose explanation he has adopted) that the piers and longer step, and also the shorter one are supplied from Torre's plan. Mr. Longstaffe is most certainly mistaken if he thinks that Mr. Torre's general plan gives any thing of the kind. The two

lines in Mr. Torre's plan (and those in Drake) extending from pier to pier do not denote a step, but the sole and position of the carved screen, (as shewn in my plan,) which enclosed the Chantry Chapel for the benefit of the Percy family, and the third or dotted line does not exist at all in any of Mr. Torre's plans.

Mr. Drake, recording the interments made in the Cathedral, says: Thomas (the first) who rebuilt the Church was buried in it; so was Gerard. Thomas (the junior) was here also interred, though now no monument is in being of either of them. Henry Murdac was buried in this Cathedral, but without any monument that I know of. Walter Giffard was buried, according to Leland, in the Cathedral, but the place now not known. John Romain and Henry Newark are said by Stubbs to be both laid in the Cathedral, but now without any more memorial of them.*

Now, notwithstanding these assertions made by Drake he was, it seems, induced by Leland's, Godwin's, and the anonymous writer's statements, and Torre's conjectures, to imagine that some stone coffins which were (in 1736) exposed in front of the Lady Chapel or Percy's Chantry, might possibly belong to the above mentioned Thoresby's predecessors and Thoresby in the midst. Describing (p. 518,) Nos. 28, 29, &c. of his plans of tombstones, he says "The large blue stones under which Archbishop Thoresby "deposited his brethren, and was laid himself in the midst "of them. Their stone coffins were discovered on the "removal of these stones for the new pavement; but "nothing else remarkable about them."

If, as Drake says, stone coffins were discovered, which he

^{*} Drake's Eboracum, pp. 489, 490.

supposed belonged to Archbishop Thoresby and his predecessors, how happens it that no remains of them were found by the masons * in later times when vaults were made for entombments in the very sites of the three centre stones selected by Torre?† Then again, if the stone coffins which Drake says were discovered, had belonged to Archbishop Thoresby's predecessors, how happens it that no chalices nor even rings, which must have been buried with them, (a rite which was always scrupulously observed,) were found in their coffins? Drake expressly says there was "nothing remarkable about them." ‡

In the year 1736 the blue stones spoken of by Torre and Drake were removed, and cut up to form the dark pattern in the plan of the new pavement then being laid, and still Mr. Raine says, that "within the memory of man seven similar stones, with effaced inscriptions, occupied the same position!!! §

At page 29 of the "Fabric Rolls," the Author seems surprised at not having found any interments in the eastern part of the new Choir, before the beginning of the fifteenth century, and he observes, "not that it was impossible for any one to have been interred there previously, but it was probably considered inexpedient to open the earth in that part of the Church, to any extent, at an earlier period."

^{*} One of the masons then employed, assured me that none were found.

[†] The three centre tombs in the plan are now occupied by the mortal remains of Mary, the wife of William Marwood (1807); Francis, the son of John Croft (1820); and Sophia Knight (1808). Vide the plan of interments kept by the Sacristan of the Church.

[†] When the tombs of Archbishops Sewal, Grenefeld, Bowet, Nevile, and Lee were opened (1736), there was found in each of them an Episcopal ring, as Drake himself clearly informs us, and in three of the tombs, a silver chalice and paten.

[§] Fabric Rolls, p. 4.

Perhaps Mr. Raine will find a satisfactory reason for not being able to find interments at an earlier period, if he will only admit the fact, that up to that time *all* the area of the interior of the eastern part of the Church was being composed of loose earth and mason's small chippings to a thickness of about six or seven feet, and then he perhaps would also acknowledge, that the area was no befitting place for the tombs of Archbishops.

If the area was in a firm and proper state to receive interments in Thoresby's days, and if the Archbishop and some of his predecessors were entombed there, it is very extraordinary that no one should have desired to be buried near the tombs of the venerable Archbishops, especially of Thoresby, the founder as he is called of the new work, and that the first body there placed should be (as far as I have ascertained) that of the martyred Scrope, who was there laid in 1405,* in fear and silence, without any remark as to his being near, or adjoining the previous Archbishops; even Archbishop Bowet, who is buried in the east part of the Choir, does not mention in his will the tombs of the translated Archbishops, but simply states that his monument is between two columns on the south part of the Church. † Neither did Archbishop Rotherham in 1498 will his body to be interred near Thoresby and his translated Archbishops, but "volo q! caro mea corpus meum putridu sepliend in brachio boriali Capelle Sce. Marie in ecclesia mea Eborum ubi feci tumbam marmoream." ‡

^{*} In a note at p. 193 of the "Fabric Rolls," it is stated, that, "near the remains of his illustrious ancestor his mutilated remains were laid." This is an erroneous assertion, as none of his relations were laid there before him, but Lord Stephen le Scrope followed him there in the year 1406.

[†] Regist. B y fol. 216. b.

[!] Regist. A y fol. 23. b.

In conclusion, under all circumstances of the case, there does not appear to me to be any agreement of opinion among the statements given, or the slightest positive evidence advanced to prove that stones have been discovered, either in or out of the Chapel of the Blessed Virgin Mary, at the east end of the Choir, that will corroborate the assertion that Archbishop Thoresby removed thither the bodies of several of his predecessors; and therefore I am irresistibly led to consider the statement of the anonymous writer as very doubtful, if not erroneous.

With regard to the fact recorded in Thoresby's Register, of six marble stones being provided by Archbishop Thoresby for the tombs of his predecessors, no more is meant, in my opinion, than that Thoresby, on the occasion of the raising of the pavement in the Nave, provided six new covers for the tombs of six Archbishops whose tombstones were in a dilapidated and broken condition.

The sixth item states, "and there (in the Chapel of the Blessed Virgin) he (the Archbishop) established a Chaplain to celebrate (Mass) for his own soul, and for the souls of all the faithful departed, for ever. Which Chaplain and his successors he decreed should wear the habit of a parson* in the said Cathedral Church, in perpetual memory of him, and he granted houses and land purchased with his own money, as a perpetual alms to the aforesaid priest and his successors to continue for ever." †

^{*} A parish priest or clergyman. Vid. Johnson's Dict.

^{† &}quot;Et ibidem pro anima sua et animabus omnium defunctorum Capellanum pro suo perpetuo celebraturum constituit. Quem quidem Capellanum suosque successores habitum personalem in ecclesia Cathedrali prædicta gestaturum ad perpetuam ejus memoriam composuit, domos et possessiones de suo proprio acquisitas, perpetuam eleemosynam prædicto presbytero et successoribus suis pro suo perpetuo contulit duraturas."

A due consideration of the statements contained in this item is of great importance, as it will materially tend to show what reliance may be placed on the two preceding. I assert that the statements throughout are erroneous, and in support of my assertion I shall not advance any conjecture or opinion of my own, but plain facts, which cannot be gainsaid, from authentic sources. That the anonymous writer is in error, when he states that Archbishop Thoresby established, by the grant of houses and land purchased with his own money, a Chaplain, &c., in the Chapel of the Blessed Virgin, the history of the foundation of the Percy, or as it was afterwards improperly termed, the Thoresby Chantry, (from which term may have risen the error of the anonymous writer,) will sufficiently show.

The Mistory of

The foundation of the Percy, (or Thoresby) Chantry, and its connection with

The "Lady Chapel" at the east end of the Choir.

Shortly after Archbishop Thoresby and the Dean and Chapter had agreed to begin to erect a new Choir, Sir Richard Tempest, Knight, and William de Newport, Rector of the Church of Spofford, being appointed executors of the will of Lord Henry de Percy deceased, and being strongly charged by him that out of the goods entrusted to their administration they should procure the founding of perpetual chantries for the celebration of Masses, and being desirous faithfully to execute the wish of the said deceased, and having out of the goods of the

said deceased obtained by a lawful title the advowson and right of patronage of the Church of Kyrkeby Orblowers, in the diocese of York, the annual rents and proceeds whereof were thought abundantly sufficient, both for the support of the Rector thereof, and for all other burthens whatsoever incumbent upon the said Church, and for the support of four priests to celebrate Divine offices for ever, petitioned the Archbishop, that he would be pleased to decree that out of the noble rents and proceeds, belonging to the said Church of Kyrkeby Orblowers, four Chaplains should be appointed and established to celebrate daily services for the benefit of the soul of the late Lord Henry de Percy, and of the souls of his Ancestors, and of Mary, of honoured memory, the Consort of Lord Henry de Percy now living, and of the souls of all the faithful departed. *

The Archbishop being desirous, (as the decree sets forth,) to have a grateful consideration of the profuse benefits wherewith both the said deceased, and the whole line of his ancestors, and his son and heir, had bountifully endowed the Church of York, especially, by causing to be appropriated thereunto the parish Church of Topclif, in the diocese, wherein they had the right of patronage, and by causing the fabric of the Church of York to be constructed in a more perfect manner, and kept for ever in repair, by munificently granting that as much stone should be taken from their quarries as should be required for the works of the said fabric, and thence freely carried, with divers other favours, such as the granting of convenient roads through their districts, and places for the conveyance of

^{*} See Decree, in the History of the Edifice of the Church, p. 155; also Regist. T b, fol. 62 b.

the aforesaid stones, and for the passage of the servants of the said Church, and in grateful regard of the premises, thought fit, for the enlargement of divine worship, graciously to ordain and create out of the rents and proceeds of the Church of Kyrkeby Orblowers four Chantries for four priests to celebrate divine services for ever, especially, for the soul of the Lord Henry the father, and for the souls of his ancestors, and of Mary, of honoured memory, the Consort of the said Lord Henry de Percy, now living; and for his healthy state whilst living, and for his soul when dead, and generally for the souls of all the faithful departed. - And for thus effectually founding the said Chantries the aforesaid Richard and William the true patrons of the said Church of Kyrkeby, made over to the Archbishop, the right of patronage thereof, and Robert de Ede rector of the said Church of Kyrkeby Orblowers in like manner made over the said Church of Kyrkeby, the estate and name, and the right and possession which he held in the same, all purely of their own accord, simply and absolutely, by word and deed, and by their writings, and earnestly besought the Archbishop that he might be pleased to ordain concerning them, (the Chantries,) speedily and wholesomely, for the praise of God, and the Salvation of Souls. Accordingly the Archbishop, taking into devout and grateful consideration the premises and also the urgent request of Lord Henry de Percy, and of the executors, did, after mature deliberation and diligent enquiry, ordain and decree on the 10th day of December, A. D. 1362, that the four Chaplains petitioned for should be appointed, three to be at the Castle of Alnwyke, and one in the Cathedral Church of York-making it obligatory on the Chaplain at York, to offer Masses, and other religious

offices, for ever, not merely for the benefit of the soul of Lord Henry de Percy, for the whole series of his ancestors, and successors, for Mary, of illustrious memory, the Consort of Lord Henry de Percy now living, but also for his own healthful estate, during his life time, and after his death for his soul, and for the souls of the Archbishops his successors and predecessors, and for all the faithful departed; he, the Archbishop, reserving to himself and his successors, the appointment, concerning the manner, the hour, and the place ("modo hora et loco") wherein the Chaplain at York should celebrate and perform the duties incumbent upon him. He did also ordain and decree, that the right of presentation to the Chaplaincy at York, as well as to the Chaplaincies established at Alnwyke, should belong to Sir Richard Tempest, and William de Newport, and to the heirs of the said William, but that the right of nomination should belong to himself and his successors in the See. He did also ordain and decree that the said four perpetual Chaplains should receive and have each year twenty pounds of silver, whereof each should receive 100 shillings of silver out of the rents and proceeds of the aforesaid Church of Kyrkeby from the hands of Robert de Ede the rector and of his successors in the said Church. And moreover as on account of the premises and the aforesaid foundation, the Church at York and the Archbishopric, which by lawfully prescribed custom, had been accustomed to receive all revenues whatsoever accruing to the said Church of Kyrkeby Orblowers during the time it was vacant, would be injured and damaged, the Archbishop did ordain in compensation that the Rector of the said Church should pay an annual pension of 30 shillings, of which 30 shillings, 20 should be paid to him and his successors, Archbishops

in the See of York, and 10 shillings to the Chapter of the Church. *

Now in this decree for the foundation of these perpetual Chantries and Chaplaincies, there is no mention that the Chaplain at York should have an Altar in a magnificent Chapel intended to be built there, but, on the contrary, there is an express declaration that the appointment of the place, &c., is to be reserved to the Archbishop and his successors; nor is there any mention that he should be more honoured, or more exempt from Church duties, than any other Chantry priest established in the Church, but merely that he should wear the habit of a parson, like the other parsons of the Church, when he attended the services in the Choir, which he, as well as the other Chantry priests, was generally obliged to attend; † nor is there in the institution any decree, that the Mass should be said with note, nor that any fund be assigned from which the assistants at the services should be remunerated; nor is there any mention made that this Chantry for the Percy family should be considered superior to any other Chantry established in the Church: nor is there in fine any thing to warrant the supposition that the Archbishop founded the Chantry by a grant of houses and lands purchased with his own money, but rather positive evidence to the contrary, as both the

^{*} Thoresby's Regist., fol. 124 b; also Regist. T b, or Doomesday Book, fol. 62 b; also History of the Edifice of the Church, pp. 155—158.

[†] It was not only an ancient custom, but solemnly decreed by a statute by the Dean and Chapter, viz., on the 5th of October, 1291, that all who celebrate in the Church, at any of the Altars, be obliged to be present at Processions, Matins, Mass, and other Hours on Feasts of nine Lessons, and on other greater Feasts, under penalty for the neglect, unless sufficient cause was shewn, or permission given for absenting themselves. Regist. X a, fol. 4.

Archbishop and the Chapter were annually benefited by the foundation.

Professor Willis acknowledges that the anonymous writer, by his statement concerning this Chantry, namely, that the Archbishop "established the same by granting houses and land purchased with his own money," * has propagated error, for he says the statement is satisfactorily shewn by me, in my History of the Edifice, to be a mistake. † Nevertheless, as the Professor gives to all the other statements of the anonymous writer his implicit confidence, ‡ he endeavours to procure for this error some degree of . credit by saying, "it is not impossible that the Archbishop may have augmented the foundation with property of his own." & This is a mere hypothesis; and positive evidence, either from the Archbishop's Registers, or from the Records in the Dean and Chapter's possession, would have been more serviceable in leading us to the knowledge of the truth, of which, with equal sincerity I trust, we are both of us in search. But this he was unable to produce. It is quite certain that the Chantry, when it was confiscated in 1549, had attached to it only the 100s. derived from the fruits of the Church of Kyrkeby Orblowers, which sum the Chaplain, Uldredo Johnson, was then receiving.

In accordance with the afore-mentioned decree, Master Thomas de Louthorp was collated to the duties of this newly founded Chaplaincy in the Cathedral Church at York, on the 26th day of December, 1362, || and both he and Richard de Longley, Nicholas de Cave, and Robert Willesden, the priests succeeding Thomas de Louthorp,

performed their Chantry duties, without any fixed place or altar being assigned them; the vestments, chalices, and other requisites, being supplied from the common stock in the Sacristy. Nicholas de Cave held the Chaplaincy from the 3rd of November, 1369, until 1371, and it is particularly worthy of notice, that among the entries of the Altars and Chantries then in the Cathedral Church, no particular Altar is mentioned as having been assigned for his duties; he is named merely as the holder of the Chantry of Lord Henry de Percy, and Mary, deceased. *

On the 6th day of September, 1380, Master William Catton was appointed Chaplain to this perpetual Chantry in the Cathedral, but neither place nor Altar was even then (although *five* years after Thoresby's death,) assigned for Catton's duties. †

These facts alone ought to be considered sufficient to refute all statements giving to Archbishop Thoresby the honour of having, during his lifetime, built, completed, and adorned, a Lady Chapel in the east end of the Choir of the Cathedral, and of having established therein, with his own money, a Chaplain. However, to proceed.

To Master William Catton succeeded John de Alnwyk, Robert de Waghen, Thomas de Willardby, and John Brygnall. The latter being Rector of the Parish Church of All Saints, in Marisco, (now known as part of Peasholme-Green,) exchanged duties with Thomas Willardby, the Percy Chaplain, on the 10th day of January, 1397, and not even then was any place or Altar spoken of as being permanently assigned for the Percy's Chantry, but the duties were accepted and performed according to the form or conditions in the decree.

^{*} Register, X a, fol. 43 b.

Master John Brygnall continued to perform the duties of the Percy's Chantry until 1435, and during the time of his Chaplaincy we find the first mention made of the enclosure of the Altar of the Blessed Virgin, * and a particular place for the first time spoken of as being the Percy Chantry; † it was during his Chaplaincy also that the large East window was glazed by John Thornton. Consequently, I feel justified, not only in adhering to what I have previously shown, namely, that it was about the year 1415, that the central space of the east end of the Choir was completely finished, and the duties of the Choir therein performed, but also in maintaining that it was during Brygnall's Chaplaincy that a particular place or altar was, for the first time, permanently assigned, where his Chantry duties, and those of his successors in the same Chantry, were to be performed; and that that Altar was then for the first time spoken of as being dedicated to the honour of the Blessed Virgin, and situated at the east end of the Choir.

These conclusions are verified, 1st, by the wording of the appointment of Master John Briggs, as the successor to Master John Brygnall. He was admitted to the duties of Chaplain in the Percy's Chantry on the 2nd day of June, 1435, ‡ and then for the *first* time since the Chantry was founded (not less than *fifty-two* years after Arch-

^{*} Canon Wallworth by will, dated 1st August, 1409, gave his body to be buried "infra novam fabricam ecclesie Ebor". videlicet, infra clausum altaris beate virginis Marie, prope et juxta sepulcrum bo". memagri Rici le Scrope."—Regist. B y, fol. 152 a.

[†] Richard de Popylton by will, dated 23 April, 1410, gave his body to be buried "juxta Capellam Dm" Henrici le Percy in fabrica ecclesie Cath. beati Petri Eborum."—Regist., B y, fol. 155.

[†] Regist. G i, fol 28.

bishop Thoresby's death,) the wording of the appointment was in this form, "ad cantaria? perpetua ad altare bte Marie Virginis in ecclesia nostra Cath:" and 2ndly, by the fact, that Master Richard Ulneskelf, Clerk, and administrator of the will of Master John Brygnall, who died in 1435, in possession of the Chantry at the Altar of the blessed Mary, the Virgin, did present on the 9th day of April, 1436, to his successor, Master John Briggs, Clerk, and his successors at the said Altar, one complete set of vestments, and one scabellum, placed behind the high Altar, opposite the said Altar of the Blessed Virgin.*

After the death of Master John Briggs, other succeeding Chaplains were regularly collated, "ad cantaria perpetua; ad Altare bte: Marie Virginis"; and when, in 1507, this Altar had attached to it a Chantry for the benefit of the soul of Archbishop Rotherham, the Chantry was stated to be "ad Altare in honore Jhu et bte marie virginis in ecclesia Cath Eborum." † and when Master Thomas Bayte was collated to the duties of this new Chantry, the Altar was spoken of as being "in Capella beate Marie Virginis in ecclesia." ‡

Previous to the commencement of the erection of the new Choir, there was at the east end of the old Choir, and behind the high Altar, an Altar dedicated to the honour of St. John the Evangelist, at which Altar were four Chaplains; two of whom had to perform duties for the soul of Simon de Evesham, formerly Archdeacon of Richmond, § and the other two for the souls of Sir Henry Vavasour, and Constance, his wife.

This Altar was re-

moved during the erection of the new eastern portion of the Choir, and the Chaplains performed their duties, in the mean time, by permission, at other Altars.*

In the eastern part of the centre division of the new Choir there were placed three Altars, and all three were on the same predella. The one towards the south was dedicated to the honour of St. John the Evangelist, and when the east part was rendered fit for sacred duties, the two Chaplains ordained for the benefit of the soul of Simon de Evesham were appointed to it to perform their duties as formerly. † The centre Altar was erected to the honour of the Blessed Virgin Mary, and to it was appointed the Chaplain established for the benefit of the Percy family. The Altar on the north side, it seems, was erected to the honour of the Holy Cross, and St. Anne. Now, although to the centre Altar there belonged only an extent of about fourteen feet, yet, from the superior dignity of the Blessed Virgin, the whole enclosure in which the three Altars stood was called very often the "Lady Chapel," and this, and none other, was the origin of that title now generally applied to the whole of the space east of the communion table.

Thus, I trust, is clearly laid down, not only the history of the foundation of the Percy's (or Thoresby's) Chantry, but also the origin of the title "Lady Chapel," at the east end of the Choir of the Cathedral, and although the discovery of these indisputable facts may be at first startling, nevertheless, they are not more so than those which have been made relative to the erection of the Choir and the large Tower. The former was generally believed, prior to the fire of 1829, to have been built and completed by Arch-

^{*} Regist. X a, fol. 36.

⁺ Regist. B y, fol. 361 b.

bishop Thoresby, and the latter by Bishop Skyrlaw, but facts have been produced in my History of the Edifice, from the documents of the Church, showing both those opinions to be erroneous.

Having now, I hope, satisfactorily unloosed the knot, which hitherto has given rise to the many speculations and conjectures in support and in explanation of the statement that Thoresby finished and adorned the Lady Chapel, in the east end of the Choir, and established therein a Chaplain, I might reasonably conclude, but there are yet some minor points which I consider worthy of a few remarks.

In the illustrative documents of the Surtees Society "York Fabric Rolls," the author notices several of the Chantries which were once in York Cathedral, among which is that of

The Blessed Virgin Mary, in the Crypt. *

This Chantry, Mr. Raine says, he believes was altogether transferred to the central compartment of the Presbytery, right under the East window, and a foundation "de novo" made in 1364, and endowed with 100s. per annum, out of the Church of Kirkby Over-blows, for the soul of Henry de Percy: and the Chantry was called Thoresby Percy, or singly Thoresby; and service was performed there daily "cum nota et organis." † This piece of information is altogether erroneous, as I have already, I presume, sufficiently shewn, by my account of the foundation, progress, and establishment of the Percy

^{*} Fabric Rolls, p. 294. + Fabric Rolls, pp. 294, 295.

(or Thoresby) Chantry. Mr. Raine refers for his authority to certain pages in the Dean and Chapter's Doomesday Book, * which pages I find on examination do not give a particle of statement to authorize his assertion, nor can any Register, or other document belonging to the Church, be produced to sanction his belief that the Chantry was transferred from the Crypt and a foundation made "de novo," or that the services of the Percy Chantry were performed "cum nota et organis."

In the Chantry of the Blessed Virgin Mary, in the Crypt, according to the deed of foundation, Mass was offered daily, accompanied with note by Choristers. + These services were under the patronage of the Blessed Virgin, and supported by the annual receipt of ten marks granted by the Prior of St. Oswald's Priory, derived from rents, or obligations attached to various properties: I from which ten marks, the officiating priest received three marks, or forty shillings, as his annual stipend, and afterwards a commemorative obligation was attached to the Chantry, for which the priest received annually two marks, thus making his stipend five marks, or sixty-six shillings and eight pence. To the services was afterwards added an organ, and the Master of the Choristers was obliged to attend and play the organ, within the Chapel, during the holy sacrifice of the Mass. § The collation belonged to the Dean.

No Chantry Altar of the Blessed Virgin Mary, in the Cathedral, had an organ attached to its services, except the Altar of the Blessed Virgin, in the Crypt, and the items in the Fabric accounts for repairing "Organa ad altare

^{*} Fols. 59, etc., 66 a.

¹ Register X a, fol. 37. § Register G a, fol. 51.

⁺ Doomesday Book, fol. 66 a.

beate Marie Virginis in Ecclesia Cathedrali," during the years 1458, 1475, and 1485, have reference to the Altar of the Blessed Virgin Mary, in the Crypt, and to none other. This alone is, I conceive, sufficient to refute Mr. Raine's statement, that the Chantry was founded "de novo" during the life-time of Archbishop Thoresby, (1364) and transferred to a site right under the East window.

But I will give other important facts. John Pye, of York, gentleman, by will dated Tuesday in the fourth week in Lent, A. D. 1460, bequeathed his Psaltry for one scabellum, before the Altar of the Blessed Mary, in the Crypts in the Cathedral Church. *

John de Stowe held the Chantry of the Blessed Virgin in the Crypt in 1364, † and Mr. Torre gives the names of the priests who held it from 1457 until after 1539, and the dates of their collations, the last priest on his list being John Aske, alias Bentman, who was collated to the Chantry on the 10th day of January, 1539; ‡ and although after the dissolution of Chantries, and the confiscation of their annual receipts by Act of Parliament, the sums demandable from the Chantries attached to the Cathedral, were duly paid to the use of the King, & nevertheless, the services at the celebrated Altar of the Blessed Virgin Mary in the Crypt were continued, and supported from the Chamberlain's fund; for in the Martinmas accounts for the year 1552 we find, "paid to Edward Warde for singing at the Lady Masse Altar for the past half year xxxiijs. iiijd.;" that sum being the half year's regular stipend of the priest. It was only lately that the site of the Altar was paved.

^{*} Register B y, fol. 298 b. + Register X a, fol. 37.

[†] Torre's York Minster, fol. 1641; also Register G f, 231.

[§] Fabric Roll, 1549.

Among the ornaments at this Altar, was an Image of the Blessed Virgin, sitting with her Son, of alabaster; she having a crown of silver gilt adorned with precious stones and a gold ring having seven diamonds, and two plates of silver for her feet, and a robe of satin (syndone) to which was appended eight jewels and six adorned gold rings. He having a lesser crown of silver gilt.*

The anonymous writer's SEVENTH ITEM STATES, "Moreover he (the Archbishop) lived in his Archbishopric of York
21 years and 20 days; and passed from this world unto
the Lord on Sunday, the feast of St. Leonard, Abbot, (Nov.
6th) at Thorp near York." † Now the Archbishop's
Register shews that the 16th, ‡ and also the 18th, § days
of October, were in the same year (the 17th) of the Archbishop's translation, and that the 21st of October was in
a new year of translation, by the word "incipiente" being
added. Therefore the year of translation commenced after
the 18th October, and before the 21st, and consequently,
20 days could not intervene before the 6th November, and
therefore the statement is erroneous.

THE EIGHTH ITEM STATES, "And he (the Archbishop) was buried before the altar of the Blessed Virgin Mary, in the new work of the Choir." || Concerning the statement in this item, specifying the place of Thoresby's interment, the facts already advanced relative to the entombment of

^{*} MS., No. 14, fol. 24; also Regist. X a, 31.

[†] Vixit autem in suo archiepiscopatu *Eborac*. xxj annis xx. diebus, transiit autem de hoc mundo ad Dominum die Dominica in festo sancti *Leonardi* abbatis apud *Thorpum* juxta *Eboracum*.

[†] Thoresby's Register, fol. 155 b. § Ibid., fol. 306.

^{|| &}quot;Sepultusque est coram altari beatæ Mariæ Virginis in novo opere chori, die Jovis, in vigilia sancti *Martini*, anno Domini m.ccc.lxxiij." Stubbs, 1733—4.

Thoresby and his predecessors, are, in my humble opinion, sufficient, without any further argument, to prove this statement to be very doubtful, if not erroneous.

It is much to be regretted that the place where Archbishop Thoresby desired to be interred was not accurately described, and clearly defined in his will. The wills of other Archbishops, and of dignitaries, and officers of the Church, generally describe the place where they wished to be buried, with minute exactness. The total absence of any mention, in the Registers of wills still remaining in the offices attached to the Church, of any interment to be made near the tomb of the celebrated Archbishop Thoresby, or before the Altar, or in the place or part of the Church in which he was entombed, and the fact that many interments have been made in that part of the Choir generally considered of late as the resting place of the mortal remains of Archbishop Thoresby, without the least reference to that remarkable circumstance, and also the evidence of known interments in the sites of the newly challenged marble stones, afford a strong presumption, if not an absolute proof, that the east part of the Choir was not the place where Thoresby was interred. And here I would again refer to what has been said at pp. 105, 106, concerning the opinion of Thoresby, the antiquary, on the subject.

As to chronicles, which state that Archbishop Thoresby was interred among the tombs of his predecessors, before the Altar of the Blessed Mary, in the new work of the Choir, it can be shewn that such a statement does not exist in all the ancient accounts of Thoresby, and that it is an assertion first found in writings belonging to the early part of the fifteenth century, and unsupported by the genuine

Archives of the Church, or the progress of the edifice. In Archbishop Thoresby's Register, there is no Decree nor Faculty granted for the exhumation and translation of the bodies of any of his predecessors, otherwise we should have learned, not only the date of the Decree, but also the part or parts of the Church, from which the bodies were to be exhumed, and the place to which they were to be translated.

Supposing, however, that it could be proved to be a fact that Thoresby did translate the bodies of his predecessors into the east end of the Choir, and was himself buried in the midst, it would not in my opinion prove what my opponents assert, that the eastern portion of the Choir was finished when Thoresby died. *

Having now completed the task which I undertook, viz., the examination and exposition of the arguments which rest upon Professor Willis's "Time Principle," as given for York Cathedral, the annual Fabric expenditure, the existence of Huddlestone stone in the Fabric, the eight items in the anonymous writer's account of the acts of Archbishop Thoresby, &c. &c., and which have been brought forward by Mr. Raine and others who are opposed to the theories and dates which, upon the authority of the various documents of the Church, I have endeavoured to establish, I cheerfully resign the result of the examination

^{*} Mr. Raine states in a note at p. 3 of his "Fabric Rolls," that from the account recorded of Thoresby's interment, I, and every writer upon the Minster, conclude that Thoresby laid his own bones, and those of his predecessors, in the Chapel which he finished. I am certainly not aware that I ever thought or wrote that Archbishop Thoresby, among his many noble works, performed the mighty and unexampled feat of laying his own bones in a sepulchre, nor do I know of any writer, previous to Mr. Raine, who has recorded such a belief.

to you, Sir, the members of the Surtees Society, and an examining and unprejudiced public.

Such, then, are my endeavours to vindicate and strengthen the statements which I have made in my History of the Edifice of the Metropolitan Church of St. Peter, York, especially the most important of them, viz., those relating to the erection of the Choir. The vindication is due not merely to myself, but to the labours of my late valuable and sincere friends, the Reverend Charles Wellbeloved and George Goldie, M. D., who kindly and zealously assisted in the composition of the History, attended to the translations of the numerous ancient documents, and conducted the work through the press, and to those who have honoured me with their patronage. As the distinct and numerous notes attached to your Secretary's "Fabric Rolls," were brought forward to gainsay my statements, and as the opinion is so freely advanced in his work, that I have given in my History meagre and sometimes inaccurate extracts from the original Fabric Rolls, and as at the very outset of the volume the statement is made that the work is published for the express purpose of supplying my deficiencies, it became an imperative duty on my part to examine and expose in what manner and by what kind of matter my alleged inaccuracies had been corrected and my statements proved false; and the result of my examination has been, that I have not found any of my statements to have been proved false, nor any of my extracts inaccurate, whilst much has been discovered in Mr. Raine's work which proves that there is yet abundance of room for any qualified person to tender to the Surtees Society and the public, a correct and full copy of the Rolls of Income and Expenditure, and other documents belonging to the Fabric of York Cathedral.

I cannot, however, consistently with justice to my feelings close my laborious task without acknowledging with gratitude the kind and anxious aid rendered me by the Honourable and Very Rev. the Dean, and Chapter of the Cathedral, by which I was enabled to reinspect some of the documents belonging to the Fabric, all of which were under the careful charge of C. A. Thiselton, Esq., and I must also tender my sincere thanks to Messrs. Hudson and Buckle, for the kind manner in which they permitted me to re-examine the Archiepiscopal Registers.

In conclusion, I beg of you, Sir, to remember that I commenced these labours as the means of arriving at the truth, and of establishing with some degree of certainty dates for the various parts of the present Choir, and I trust that the task, which I undertook, has been completed with success.

I am,

Dear Sir,

Yours respectfully,

JOHN BROWNE.

APPENDIX.

A.

THOMAS DE HAXEY, TREASURER.

At page 203 of the "Fabric Rolls," the Author says of Mr. Thomas de Haxey that there is little known about him; and that "On the 23 Oct., 1423, Cardinal Langley empowered him (Haxey) together with John Notyngham, treasurer, and Wm. Cawod, canon res! of York, and others, to visit St. Nicholas' hospital, in York." Now, as John de Notyngham died in December 1418,* and as Haxey was made Treasurer on the 22nd day of December in the same year, † Mr. Raine's notice is evidently erroneous.

Mr. Raine also tells us in a note, that "Gent (History of York, 142) calls him John Haxby Chancellor, and says that he died in 1432." Gent's assertion is certainly a mistake, and has reference to John Kexby, who became Chancellor in 1427, and not to Thomas Haxey or Haxby; and Gent himself at page 84, gives his memorial of Haxey or Haxby as "Thomas Haxby, Treasurer, who dy'd in the year 1424." "Drake also (Eboracum, 501)" says Mr. Raine, "falls into a like error." Drake certainly does not fall into a like error either as regards the misprint of John Haxby for John Kexby, or as regards the date of Haxey's death. On the authority of the celebrated Dodsworth, he tells us that Haxey or Haxby died on the 21st

Notyngham's will was proved on the 24th of January, 1418. Reg. B y, 187.

⁺ Bowet's Regist., fol, 66, X b, 103.

of January, 1424. This date the Secretary at page 205 says is incorrect, and he further remarks that "Drake is miserably inaccurate, and has acquired a far greater reputation than he deserves." At page 304, Mr. Raine attempts to rectify Drake's supposed inaccuracy regarding the date of Haxey's death, and Dodsworth's memorandum of the same, which was taken from the tomb-stone about the year 1618, by telling us that Haxey died in 1426. Now could any statement be more erroneous than this made by Mr. Raine, especially when he himself has told us, at page 205, that Haxey's will was proved at York on the 23rd of January, 1424-5? Mr. Raine also observes that Haxey's will is undated; but if he will only consult Regist. By, fol. 219 b, he will find that it is dated at Suthwell on the feast of St. Michael the Archangel in the 3rd year of King Henry VI. (1424). His obit was kept annually on the feast of St. Agnes (Jan. 21st). + Again he states at page 304, that the Lord Mayor paid annually the sum of £20 towards Haxey's Chantry and obit; whereas the Lord Mayor and Corporation of York, on the 8th day of March, 1428, bound themselves to pay by half-yearly instalments, only eighteen marks or twelve pounds. # Again he states (p. 205) that Haxey bequeathed "to the fabric of York Minster, 100s."; whereas he bequeathed, one hundred marks "centum marcas." § Again he states that he bequeathed "to the table of the High Altar there 20 silver dishes and 201.;" whereas he gave to the table of the great Altar of the said Church xxiiij silver dishes and £xx. | He also states, page 206, that "in the North aisle of the Nave in York Minster there is still a monument called "Haxby's tomb." It lies north and south,

Johannes Haxby quondam Thesaurarius istius Ecclesie qui obiit 21 die mensis Januarii, An. Dom. 1424. Drake's Eboracum, p. 501. Dodsworth's MS. clxj fol. 73. Bodleian Library.

[†] The Compotus for 1426, of Mr. Richard Ulneskelf, parson in the Choir, shews that 12 pence was received for the obit of Mr. Thomas Haxey, kept on the feast of St. Agnes.

[†] Regist, T c, 229 a.

[§] Regist. B y, fol. 219.

and is placed against the easternmost pillar in that aisle," and again it "is placed appropriately enough against the fourth pillar of the lantern." This statement is altogether inaccurate. The monument ascribed to Thomas de Haxey or Haxby stands against the west face of the blank wall, built between the first and second piers on the west side of the North Transept.

B.

PLEGHDAI.

In a note at page 11 of the "York Fabric Rolls," the Secretary says that "Pleghdal," was "The pledge-day, or the day when the workmen of the fabric swore to observe the orders which the Chapter had ordained for their management;—the workmen swore to observe them at least once a year." What induced Mr. Raine to give this explanation of the word "Pleghdai" I am unable to discover. It is true that the first, and second Masters of the Masons, and the Master Carpenter, when admitted to office, were sworn to the faithful discharge of the duties of their undertaking, and to see that the workmen under them obeyed the orders of the Chapter, for the times for working, &c., but we are not informed that even they were sworn annually, nor can any document I believe be found to prove that they were, or that the workmen were ever sworn annually to observe the laws at least once a year.

Talented and worthy workmen always found the Lords of the Chapter most liberal in their rewards, beyond special agreement, if the performance of their labour seemed to deserve it. The stone-setters employed on the fabric were rewarded with extra pay, new leather aprons, and gloves; and the labourers were rewarded for extra exertion, with tunics and an allowance for drink. Thus, in a roll dated 1456, it is recorded "In remunerat" dat" Cementariis, Carpentariis, et aliis operariis dicte fabrice pro potationibus suis prout antiquitus usitatum est xiijs. iiijd. Et in denar" sol" Carpentariis et aliis operariis dicte fabrice tempore ereccionis lez scafald infra

Ecclesiam, modo regardi, viijd." And, in the Roll for 1433, we find "Et in expens" computantis et cementariorum primo die posicionis lapidis super Campanile et in pane, cirvisiis, et carnibus omnibus computatis in denariis xviij\(\frac{1}{2}\)d." Again in the Roll for 1434 "Et in regardo facto ij Cementariis supponentibus lapides super Campanile hoc anno xxvjs. viijd. Et in regardo facto Cementariis et in potacione diversis temporibus ex convencione xiijs. iiijd. And thus also in 1371, "Et dati Cementariis in le pleghdai de curialitate, ex consuetudine, xxs. Et dati vj Carpentariis in eodem die, de curialitate, ijs." The word "Pleghdai" here means in my opinion, as I have before remarked at page 8, the "plegging," or the "plugging day," or the day in the early spring of the year, when, according to custom, the twitching ropes of the large scaffold were examined and plugged tighter.*

In the annual Compotus, the amount of the remuneration given by the Chapter for the past year to the masons, carpenters, and other workmen employed for the Fabric is always recorded; and the day on which these amounts were received and passed by the chief keeper of the accounts was occasionally noticed. We find it to have been sometimes on the 12th of January, † at other times on the 8th of February, ‡ or thereabout. Now as the word "Pleghdai" & does not occur in any of the Fabric accounts, except in those for the year 1371. I conceive it was accidentally inserted by the chief keeper of accounts at the time, to denote the day on which the accounts for remuneration happened to be passed in that year, instead of inserting the day of the month. The following instances seem to strengthen the opinion that I have here laid down. "Et in remuneratione data Cementariis, Carpentariis, et operariis, xx die Januarii ad potacionem suam xvjs. Et in potu

^{*} The custom of examining the security of the putlogs, and the twitching ropes of the scaffolds of all large erections, particularly after long disuse, is still retained.

[§] Pleŭgue, Fr. Plugghi, Du. A wooden peg or plug. Pledget. A small plug, Linc.

dato laborariis et nautis per annum xjs.* Et in remuneratione dat Cementariis xx die Januarii ad potacionem suam xiijs. iiijd. Et in potu dato operariis et nautis per annum viiijs. ijd.† Et dati Cementariis ad potacionem suam vij die Februarii xiijs, iiijd. Et dati Nautis et operariis ad potacionem suam per annum vjs. viijd.‡

C.

CUSTOS REDDITUS.

At pages 23 and 27 of the "Fabric Rolls" in the division marked "Custos Redditus," some remnants of entries are given from decayed and crumbling portions of two Compotusses of uncertain dates. Thus at page 23, "In emendacione fabrica plastering per Gilbertum Plasterer, per annum, 11d. Et in cariagio reddit' et pariet novi chori " And at page 27, "In ryng rorum et parietum redditus et altarium infra novum chorum par Gilbertum Plasterer per xlix dies, 24s. 6d. . . . servientis ejusdem Gilberti per idem tempus, 16s. 4d." These entries the Secretary assigns, though without sufficient reason, to the years 1403 and 1404, and from them he says at page 29, "we find that the walls (?) and Altars of the new Choir (the Choir proper) were plastered over, probably to prepare them for the painters." Now as these entries are among others belonging to a department, distinct from that of the requirements of the fabric of the Cathedral, and as the walls of the Choir of the Cathedral have never been plastered, and wooden or stone Altars would not need plastering, I presume that the fragmentary entries are misapplied by Mr. Raine, in supposing them to refer to the Choir of the Cathedral. They are in the department which relates only to the receiving of Rents, and the repairing of the Churches, and property, belonging to the fabric of the Cathedral, and not to any work in the Cathedral.

^{*} Fabric Roll, 1415. + Ibid., 1419.
‡ Ibid., 1421.

D.

"SANCT PETER EE."

At page 95 of the "Fabric Rolls" we find "pro corda candelæ vocatæ Sanct Peter ee." And in a note on the same page the Secretary remarks that Sanct Peter ee, "or St. Peter's eye" was a name given to some taper or corona of special size and importance in the minster. It probably was erected before the image of St. Peter, in the choir. In the choir of Durham there was one taper at least, so tall that the monks were obliged to let down an extinguisher from the roof to put it out. Was the rope here mentioned intended to support a similar extinguisher, or to raise the taper? The taper might perhaps be the paschal candle." As Mr. Raine seems to be very uncertain as to what was meant by St. Peter's eye, perhaps the following information may be useful to him. It is the custom of the Catholic Church, to exhibit the joy felt by the faithful, at the happiness which the Saints possess in heaven, and to honour their memory, by placing lighted lamps, or wax candles before their representations, during certain services, and especially on the greater festivals of the year. Before the principal statue of the Blessed Virgin Mary in a Church or Cathedral there were generally placed two wax candles or tapers, and one before that of St. Peter, or some other patron Saint of the Church. Thus it was in Salisbury Cathedral and also at York. The candles were often placed in broad metal basins, suspended by chains, attached to ropes that reached above the ceiling, and were affixed to the timbers of the roof of the Church; and it was one of the duties of the Treasurer of York Cathedral to have two wax candles placed before the image of the Blessed Virgin, to be lighted at Vespers, Matins, and Mass, and also one wax candle before the eye (oculum) of Saint Peter to burn day and night.* This latter I believe is the proper explanation of the term St. Peter's Eye, as applied to a candle. It most certainly

^{*} Statutes of the Church, fol. 7 b.

was not the paschal candle. John de Clyfford, Treasurer of the Cathedral, by will dated 22d March, 1392, desired that of the five wax candles which would be placed around his tomb at the time of the funeral service, one of them should be given the day after his funeral to be burnt before the eye (oculum) of Saint Peter.* And on the 17th of March, 1466, John Hopping was sentenced to offer one wax candle before the image of St. Peter, near the great Altar of the Cathedral Church of York. +

E.

SCULPTURED CAPITALS.

In a note at page 24, the Author of the York "Fabric Rolls" says that "Mr. Browne is of opinion, that the principal events in the tragedy which ended in the Archbishop's (Scrope) death, are recorded on the sculptured Capitals of the piers in the north aisle of the Presbytery; but there is no authority whatever for this appropriation: - Again, it would be somewhat strange if these sculptures had any reference to the Archbishop, considering that they were made long before he died." I acknowledge I had no authority for the appropriation, except the striking similarity between the representations formed on the Capitals, and recorded events. The representations are not in the Presbytery, as Mr. Raine supposes, but in that part of the Choir which he calls the "Choir proper," and which he says, page 13, was really commenced after 1377, and no evidence can be produced, to show that the carvings were made before Archbishop Scrope died in 1405. See notes on pp. 69, 70.

F.

IMAGES OF BISHOPS.

At page 54 of the "Fabric Rolls" the following entry occurs, " In vadio j hominis firmantis ymagines Episcorum in Petra

Test. Ebor., p. 167.
 + Regist. B y, fol. 56 b.

coram altare B. M., 6s. 8d.," and Mr. Raine calls it "a very remarkable entry," and says, "It refers, without doubt, to the monuments of the Archbishops which Thoresby placed before the altar of the Virgin. These stones were inlaid with effigies, etc., of brass. Does this entry mean that the brazen figures were now, for the first time, inserted in the stones? If it is so, it is certainly most strange that there should have been so great a delay, as the monuments had been placed there more than sixty years before, and the Presbytery had begun to receive other tombs soon after the beginning of the fifteenth century. The sum paid is but small. Is it possible that some of the figures required re-setting? The fastenings had probably become loose."

However "remarkable" this entry may appear to Mr. Raine. it will not, I am persuaded, appear so to those who will take a fair and unbiassed view of its bearing. Mr. Raine supposes it to refer, although not a little puzzled in its application, to the fixing of certain brazen figures upon certain Archiepiscopal tombs before the altar of the Virgin, and hence he pronounces it a very remarkable entry, and calls attention to it, as evidence proving beyond a doubt, the existence of Archiepiscopal tombs before the altar of the Virgin. But upon what authority, does the learned Secretary interpret the entry as having reference to brazen figures? Certainly not upon the authority of the documents of the Church, for, in no one of them is there any mention of brazen figures having been purchased, which purchase had it really been made would have formed so considerable an item in those days, that it would most certainly have not been omitted. Then again there is nothing in the Latinity to justify the interpretation of "imagines Episcoporum" to mean brazen figures, nor in translating "in Petra" or as it is more correctly written, according to the original document, "in Petris," to mean monuments, especially as there is no proof of any monuments of Archbishops being before the altar of the Virgin. What seems to me to be the natural, and proper understanding of the entry is, that 6s. 8d. was paid to a man for fixing images

of Bishops upon brackets attached to the "piers" (petris) in the East end of the Choir, and before the altar of the Virgin. The places where the images stood, and the cavities into which the iron fastenings were inserted are still perceptible, and the sum paid for the fixing, would be at that time a reasonable remuneration for a mason's labour.

G.

Additional remarks on the History of the various parts of the Church.

The following few remarks have no immediate connexion with the history of the erection of the New Choir which has been treated of in the preceding pages, and are therefore not necessary to the completion of that subject, nevertheless as they are not altogether unconnected with it, nor less interesting than the investigation on the age of the Choir, and as they contain valuable information on the various changes that the different parts of the fabric underwent, I have thought it advisable to add them to the present work.

The Cathedral Church at York owes its origin to the circumstance of the Baptism of the Saxon King Edwin, several of his attendant nobles, and a great number of his people, by St. Paulinus, on Easter-day, in the year 627. The ceremony was performed in an Oratory hastily constructed of wood, around which Edwin afterwards began to build a larger church of stone, and of a square form.

The recorded statements concerning Edwin's erection are clear and descriptive, and in perfect accordance with the plan which I have given of it in plate iii in my History of the Edifice.† The first glance of the plan presents the form of a

^{*} A pier is the congestion of stones by which it is formed. Vid. Todd's Johnson's Dict.

[†] The whole of the light shade in the plan represents grouted or concrete masonry, and the black broad lines that lie therein, represent squared oaks, varying from 9 to 17 inches in breadth, and from 14 to 24 inches in depth, which have been

simple cross and of similar outline to the plan of St. Mary's Church at Hexham, Canterbury Cathedral, &c. This form in the latter part of the seventh century found greater favour than the mere oblong, or the octangular form, or that which terminates with a circular apse at the east end.

Before the walls of Edwin's Church were completed, he was wickedly slain, and King Oswald on succeeding to the throne completed the Church. Oswald was killed in battle in 642, and the Church became very much neglected, and was reduced to little less than an unsightly ruin. On Oswy's accession to

imbedded in the concrete foundation of the structure. Consequently, the position and extent of the oaks may be considered as determining the length of Edwin's church, whilst the concrete defines the general form, and probably the whole extent of Edwin's erection.

The internal length was about 120 feet, and the extreme breadth embraced both a Crypt and a high Choir. The width of the Choir proper was about 27 feet 4 inches. Large portions of the inner walls yet remain, being about 4 feet 8 inches in thickness, and faced with stones laid in the herring bone fashion. Their positions are shewn by the medium shade in the plan.

The white parts represented in the plan indicate the portions which were either left as the original soil, or filled up as circumstances required. The part A is supposed to be the site of the wooden Oratory in which King Edwin and his nobles were baptized, for at B was discovered a well of a semicircular form, and of Saxon formation, and in the Choir above it, exactly over this spot, the High Altar of the Cathedral always stood.

As there are attached to the "Fabric Rolls," five plans or representations, shewing Professor Willis's ideas of the various edifices erected on the site of the present Cathedral, and as Mr. Raine attaches much importance to the Professor's conjectures, (Professor Willis, he says, argues with great acuteness and ingenuity and his essay must be the foundation of every future history of the Minster. Preface, p. vi.) I must repeat that the combining of the large trees, with the concrete masonry. and their passing under the walls of Edwin's Church give convincing evidence, that the whole is of the same age, and consequently, that the whole composed foundation, or surface, was used for the Saxon Edifice. Nevertheless, in the face of this evidence, and the assertion of Venerable Bede, that the church was of a square form, Professor Willis in his plan No. 1, throws away the side aisles, the transepts and about 55 feet of the length of the Church, and gives an apse to the remaining inner Saxon walls, and forms a Choir of about 63 feet long, instead of about 120 feet, and by this hypothetically formed Choir he produces his other supposed additions, and alterations to constitute a Cathedral, a proceeding which none but a bold and visionary writer would presume to adopt, or endeavour to substantiate.

the Throne, and St. Wilfred's appointment to the See of York, great efforts were made to restore the half ruined building, and render it fitting for divine service.—St. Wilfred renewed its decayed roof, and covered it with lead, and glazed the windows.

Scarcely fifty years had passed, when the edifice which had been so carefully repaired, was either destroyed, or greatly injured by fire. This disaster is briefly noticed by Roger de Hoveden in his annals, as having happened on Sunday, the 9th of the Kalends of May, A. D. 741. From the words of the annalist, we cannot ascertain the extent of the calamity; but it is certain, that in the Episcopate of Albert, who was promoted to the See A. D. 767, a new church was begun, finished and dedicated. Of this church we have the following description by Alcuin. "This very lofty house, supported on solid pillars, from which spring curved arches, is resplendant within, with noble ceilings and windows, and is beautifully adorned with many porticoes (or Chapels) by which it is surrounded, having very many chambers under different roofs, which contain thirty altars with various ornaments." (Alc. de Pont. V., 1507.)*

* It is very probable that the church commenced by Edwin, finished by Oswald, and repaired by Wilfrid, was demolished to its foundations, except a portion of the inner walls of the choir (as shewn by the medium tint in plate iii.) To give security to the solid pillars erected by Albert, an inner wall of about 2 feet thick was added to the innermost surfaces of Edwin's herring-bone formed walls, thus making the foundation walls for the pillars, of about 7 feet in breadth. In the outward surface of the portions of these additional walls, which are still in existence, are several stones which have been partially burnt, perhaps in 741, several basement stones of the ashlar walling, and several moulded stones, as represented at D and E in plate v. All the mouldings and surfaces of these stones, which formed the interior of the church, are covered with a coat of fine white plaster, about a sixteenth of an inch in thickness; and it appears that the plaster has been marked throughout, so as to represent regular-shaped masonry, having joints about an inch in breadth: see specimen at C, plate v.

Figs. 1, 2, 3, and 4, in plate iii, represent moulded stones of arches of small dimensions, probably belonging to the church of Paulinus: they have all the same character, namely, their fillets are formed at right angles with the faces

We have no account of any injuries happening to Albert's church until the 19th of September, A. D. 1069, when the Normans having set fire to some of the houses in the City, the flames spread, and laid waste the City, and destroyed the Church. In the following year Thomas, a Norman, and chaplain to William the Conqueror, was appointed to the See of York, then vacant. He temporarily repaired the church, and afterwards built a new one from its foundation. † No chronicler of cotemporary date with Thomas, has left us a descrip-

of the stones, a character, it is supposed, not to be found in any other style of building.

At C, C, in the plan, are semicircular headed vaults, formed principally of sandstone; they are about 6 feet 6 inches long, 5 feet 4 inches wide, and 4 feet in height; they appear to have been formed upon a thick coat of plaster, spread upon permanent centres, as impressions and fragments of the centres were lately remaining upon some of the plaster. The vault on the north side is represented in plate iv, where the ashlar walling A, is also of sandstone or grit. No other use can be assigned to these vaults, than that of supporting spiral staircases for the gaining easy access to the upper parts of the church, and to the round towers or belfreys, which were probably placed outside the western angles of the Edifice. The indication of towers are given by the remains of curved lines proceeding from the sites of the arches in plan iii, and as more distinctly shewn in plan in plate vii. Lingard "conceives that originally the Towers were distant from the Churches, like the celebrated round towers that are still remaining in Ireland. A tower of this kind was once erected before the western entrance of the old church at Winchester, as we learn from Wolstan,

Turris erat rostrata tholis quia maxima quædam Illius ante sacri pulcherrima limina templi, &c.

Act. SS. Ben., vol. ii. p. 70."—Lingard's Anglo-Saxon Church, p. 481.

Professor Willis imagines that the remains of the curved walls indicate apsidal Chapels, and upon this supposition he furnishes his plan No. 1, the chapels being indicated by dark lines; and as the existence of such chapels would require a westward inclosure, he attaches hypothetically formed Transepts, Tower, and a Nave, and produces a plan of a mere ideal Cathedral.—The preceding account of Albert's Church he thinks is too "inflated" to belong to the Cathedral at York, and that "it may be inferred that Albert's Church was on a different site from the Cathedral of Paulinus," and that the erection was either on some other site in York, or elsewhere in the diocese." (Willis, p. 4—5.) But, assuming that the accuracy of the statement given by Hoveden cannot be satisfactorily gainsaid, Professor Willis's surmises must be chimerical.

- * Sim. Dunelm. Rogeri de Hoveden Annal. par. pr. Johan Brompton.
- † Magnum Album penes Decan. et Capit. Ebor. fol. 3.

tion of the Norman edifice; we must therefore imagine it to have been in accordance with the large and magnificent structures then existing in Normandy.**

Archbishop Thomas did not merely build a new Choir, but he also, it seems, built Transepts, a Nave, and a Tower, thus transforming it into a magnificent Cathedral. From the remains of the foundations still existing, it appears that Thomas's Cathedral had no apsidal termination either in the Choir or Transepts: but it had an extensive high Choir approached by steps at the west end, and a noble Crypt, which was reached by two series of steps, at the west end of the Choir.

The Choir of this splendid Cathedral was much damaged about the year 1171, as it is thought, by fire. Be this as it may, it seems certain that Archbishop Roger did either make many repairs and additions, or cause great alterations to be made in the Choir, as we have the testimony of bases, mouldings, and capitals, of forms peculiar to his time, blended with the earlier Norman ones, and used in the foundations of the present Choir, and also, of an alteration at the jamb of the north entrance to the Crypt, (as shewn in plate xv,) and of the variation of formed mouldings as given at K and E in plate xiii.

The historian Stubbs has recorded that Archbishop Roger rebuilt the Choir with its vaults from the foundations, but the remains of the Norman Crypt still existing strongly forbid such an opinion.

^{*} The old Saxon church was levelled to the foundations, except the inner portions of Edwin's, and Albert's walls as shown in plan xii, where Edwin's walls are shown as having received on their outward face, a new wall of about 4 feet in thickness, making the whole substance of wall about 11 feet in thickness. These old walls were shortened, and had the Norman walling added to them as shown at the junction F in plate v, where Edwin's herring-bone wall, and Albert's lining wall are seen as unbonded with the Norman walling, and grouted masonry H, I. The white part represented in the plan in plate xii, was shortened about eighteen feet and the eastern end of the church was extended to an extent of about 34 feet.

SOUTH TRANSEPT.

When Walter de Grey became Archbishop of York in 1216, the lancet, or, as it is termed, the early English style of ecclesiastical architecture, had become the favourite mode of building, and either a desire to have a structure in accordance with the age, or the necessity of alterations and repairs, caused the Norman South Transept to give place to the Transept now standing, which was commenced in the early part of the Archbishop's Pontificate. On the 18th July, A. D. 1227, he granted an Indulgence of forty days from penance, to all those who should assist the erection of it by their alms.* The undertaking was encouraged by the grant of Robert le Vavasour, of a free passage through his lands of stone for the use of the fabric. The Archbishop died in 1255, and was buried in the East Aisle before the Altar of St. Michael, which he had founded and erected in 1230. †

NORTH TRANSEPT.

Possibly no other reason can be assigned, why the North Transept became the next portion of the Cathedral placed in the hands of the masons, than the simple desire of having it in the new form of building. Stubbs assigns the honour of its erection to John le Romaine, the then Treasurer of the Church: but this is not at all probable. Stubbs also states, that Romaine built a magnificent bell tower, in the middle of the cross, at his own expense. Now John le Romaine was Treasurer only for three or four years, between 126' to 1265; one Henry having been Treasurer before him, from 126' to 126'; and Edmund Mortimer succeeded Romaine in 1265, and it is absolutely impossible that the Norman North Transept could have been taken down, and a new one erected in its stead, and a magnificent bell-tower built, in so short a space of time. This exceeds even Professor Willis's rapid mode of erecting buildings.

^{*} Walter Grey's Major Roll, Art. 40. + Magnum Album, par. ii, fol. 22 b.

The Transepts appear to a general or superficial observer to be perfectly similar to each other: but by the careful observer several distinct characters distinguishing these two portions of the Cathedral will be noticed. Thus, the foliage of the bosses and capitals in the North Transept, by its varied conventional features, and in the South Transept by its simplicity, when compared with other erections of known date, clearly shews that the two Transepts could not have been carried on "simultaneously," as Professor Willis imagines they might have been.* The South Transept was completed probably about 1240, and the North Transept between 1260 and 1270; and the distinguishing features of the two Transepts seem not to have been attended to by the Professor; his attention seems to have been fixed chiefly upon what he describes as "a strange peculiarity in the arrangement of the pier arches and triforium of the transepts," + which peculiarity he explains by illustrations and statements, which in my opinion are at variance with the simple and demonstrative evidence given by the walls themselves. He represents in his plan No. 3, the transepts as having been designed and completed before the Nave, and present Choir were formed, with "one narrow pier arch" and three other pier arches of greater width, the narrow arches being next and adjoining to the piers of the great tower; and he attempts to explain why the narrow arches were formed. Facts however are always to be preferred to hypothesis.

Any one who will take the trouble to examine, with an unbiassed mind, the spandrils of the arches in the eastern walls of the transepts, to which the Professor alludes, will perceive the remains of the voussoir of a large arch of a semi-circular form, which embraced that portion where Willis places his small arch, and if he inspects the corresponding western walls he will clearly see that no small arch ever existed there, before the completion of the present piers of the great tower in the early part of the fifteenth century.

^{*} Willis, p. 20. + Ibid., p. 47.

There were only three arches formed at the erection of the transepts: which arches were connected with the piers of the Norman Tower, as shewn in the second plan in my History, so that it was *impossible* to have access to the side aisles of the Norman Choir through the large arches of the transepts.

On the completion of the present Nave, and new Choir, the semi-circular arches abutting against the great Tower were respectively altered, and transformed to correspond with the width and style of the aisles of the Nave and of the Choir; and as the transformation left a space not suitable for an open arch, between the newly formed one and the central arch of the transepts, the space was walled up and decorated with an elongated arch, as shewn in plan 1 in my History, and in the elevations of pl. xxxiv, and also by Britton, pl. 14.

On the transformation of the semi-circular arches, as much of their outer voissoirs was unmolested, as could possibly be retained, and their facial projecting mouldings were chipped or chiseled in accordance with the regular ashlar walling. A few of the stones with arch mouldings undamaged, the curvature of which could be made to fit, were re-used in the construction of the new arches. These are plainly and easily distinguished by their being finished with a clawed tool, and having the laureated pyramids cleanly and well defined; whereas the many newly formed moulded and decorated stones, are worked with a smooth surface, and executed in an inferior manner. The pyramids also in the hollows are either left uncarved, or of very inferior workmanship; and are so much reduced in size, that 15 new ones only occupy as much space as 12 of the old. This evidence drawn from the remnants of the old arches, and from the new arch stones, overthrows the importance given to Professor Willis's assertion, that "the Early English arches were simply shifted, and their arch stones re-set; "* and renders his plans regarding the arches in the Transepts of no value.

I could probably have explained more satisfactorily the

scheme of the changes in the Transepts by giving plans and elevations. But as in the fervour of zeal to establish any particular theory, not only plans, but also elevations and views, are sometimes so managed, that they represent nothing except the intention they are invented to illustrate, I refrain from giving more architectural or artistic representations than those I have already published; and refer the reader to the genuine evidence afforded by actual inspection of the walls and the stones used in arches of the Transepts themselves, for confirmation of my statements.

THE NAVE.

In accordance with the change in size and character then in fashion, we find, that the present noble Nave was commenced with enlarged dimensions both in width and length, by Archbishop Romaine, son of Romaine the Treasurer, previously mentioned. The Archbishop laid the first stone on the south side, and toward the east, on Friday the 8th of the Ides of April (April 6th) A. D. 1291, in the presence of Henry de Newark, dean of the said church, Peter de Ros, precentor, and other canons of the church then in residence.* To accelerate the progress of the new Nave, Lord Robert de Percy granted free passage of land and water, on the banks of the Wharf, for the stone required; and to augment the annual fund for the fabric, the Dean and Chapter decreed that the Edifice should receive annually a Residentiary's share of the common dividends, and that in case of non-Residence, the fabric should receive the income. +

In 1296, it was decreed that two sevenths of the prebends and dignities be levied for two years for the benefit of the Church: \(\pm-\) and in 1298, a petition was presented in Court by Master Roger de Mar, succentor to Lord Francis the Cardinal,

^{*} Act. Pontif Ebor.

⁺ Torre's MSS. York Minster, fol. 17, from Regist. G m, fol. 38, which is now lost.

[†] Regist. X a, fol. 8 b.

that a tenth and a third be demanded from the non-residents, for the space of three years, or some other quota, as should be more expedient and more readily obtained.*

On the promotion of Thomas de Corbridge, late Chancellor of the Church, to the Archiepiscopal dignity, he issued on the 3rd of the Ides of June 1304, a relaxation of forty days of penance, to all those who should contribute to the erection of the fabric of the Church. + William de Grenefield, the successor to Archbishop Corbridge, issued also a relaxation of forty days of enjoined penance, for the benefit of such as should contribute to the fabric, # and he himself contributed to the advancement of the structure. According to the MS. Bib. Cott. Claudius, B. iii. fol. 198, he gave 500 marks, § and in the second part of his Register the following donations are entered: Wm. de Wyntringham is ordered to pay to William de Longtoftes, keeper of the fabric, 100 marks for the fabric of the Church: dated 12 kal. September in the 7th year of the Pontificate. |- Master Roger de Thorntonn, the (Archbishop's) Receiver, is ordered to deliver to the Keeper of the fabric of the Church, 50 marks as a special donation: dated at Cawood 7 kal. June, in the 9th year of the Pontificate. T-Roger de Thorntonn is ordered to deliver to the Keeper of the fabric of the Church of York, for the more speedy forwarding of the work during the present summer 50 marks: dated from Sheffield 28th of May in the 10th year of the Pontificate, A. D. 1314.** - Thorntonn also is ordered to deliver to the Custodian of the fabric, the sum of fourteen pounds: dated 20th November in the 10th year of the Archbishop's Pontificate." ++

William de Melton, Chancellor of the Church of York, was elected to the Archbishopric on the feast of St. Agnes, A. D. 1315, and he in imitation of his predecessors granted, on the

^{*} Regist. Sede Vacante, Prerog.-Court, fol. 25.

⁺ Corbridge's Regist., fol. 74 a. ‡ Regist. Grenefeld, par. prim. fol. 1 a.

[§] See remark, p. 34. || Regist., fol. 186, see transcript p. 35.

W Regist., fol. 195, see transcript, p. 35.

^{**} Regist., fol. 201, see transcript p. 36. ++ Regist., fol. 201.

10th of the kal. of February 1320, an Indulgence of forty days from penance enjoined,* and this was followed by another Indulgence, dated the Ides of January 1324,† and also by a declaration of the benefits to be derived by contributors to the new fabric.±

At the close of the year 1337, the noble Nave was so much advanced, that preparations were made for the glazing of the windows. The Archbishop sent an order from Cawode, dated ij. Non. Feb. A. D. 1338, to his Receiver, to deliver to Master Thomas Sampson, or Lord Thomas de Ludham, the Keeper of the fabric of his Church of York, 100 marks sterling, for the making of a glass window in the west end of the said Church of new construction.

Likewise in the same year, Indenture was made between one Robert — on the first part, and Thomas de Boneston, Custos of the fabric, on the other, for the making of a window in the west gable of the Cathedral Church; and for the finding of all sort of glass for the same; and for doing the work, the said Thomas was to pay him sixpence a foot for white, and twelve pence a foot for coloured glass. || Now the west great window is of coloured or stained glass, and contains at least 1117 square feet, and the Archbishop's donation amounted to 1333 shillings and fourpence, and therefore we conclude that the cost of the glazing of the west large window of the Cathedral was defrayed by the munificent gift of Archbishop Melton. It will probably also be seen from the above indenture, that one Robert was the maker of the window and not "John Thornton," as stated in the "Fabric Rolls," p. 29.

On the Monday following the feast of St. Agatha (Feby. 5th), A. D. 1338 (12 Ed. III.), it was covenanted by indenture, that Thomas de Boneston, Vicar Choral, should, at his own proper costs, glaze two windows of the Cathedral Church, viz., one

^{*} Regist. Melton, fol. 76 b. + Regist. Melton, fol. 83 b.

[‡] Regist. Melton, fol. 518 b. § Regist. Melton, fol. 64 a, see transcript, p. 38.

[|] Torre's MSS. York Minster, fol. 3, from Regist. L y. fol. 69, which is now lost.

on each side, find all the glass, and pay the workmen their wages for the finishing thereof. Thomas de Ludham, Custos of the fabric, became bound to pay him twenty-two marks sterling, viz., eleven marks for each window.*

From Archbishop Melton's Register we learn that he gave for forwarding the building of the Nave, the sum of 500 marks by the following donations, - "William &c., to our beloved son Master William de Wyrkeworth, our Receiver at York, health, grace, and benediction. Whereas we have given 500 marks to the fabric of the Church of St. Peter at York, We graciously command you, that you pay to Master Thomas Sampson, and Sir Nicholas de Hugate, Canons of our aforesaid Church of St. Peter of York, on sight of these presents, at the ensuing feast of St. Barnabas the Apostle, one hundred pounds sterling, and at the feast of St. Michael, then next following, the sum of one hundred pounds, and at the feast of the Purification of the Blessed Mary, then next following, the sum of two hundred marks, by indenture then made among yourselves: and we desire that the payments of the said sums be placed to your account, on shewing these presents, and the aforesaid indentures. Dated at Cawood, the 7th of the Ides of June, in the year of our Lord 1338, and in the 21st of our Pontificate. + -In addition to the preceding munificent donations the Archbishop (according to Drake) laid out twenty pounds in renewing the shrine of St. William. ;

To William de Melton succeeded William de la Zouch, or Souche. He was elected on the 6th of the Nones of May, A.D. 1340, but was not consecrated until the Feast of the Translation of St. Thomas of Canterbury (July 7th), A.D. 1342. The Chapter, in order to meet the wants of the said Church, and to increase the funds for the support of the fabric, on the 10th of February 1342 in general convocation imposed a tax of one fourth of all benefices, and offices of the said Church, to be

^{*} Torre's MSS. + Melton's Regist., fol. 62 b, see transcript, pp. 36, 37. ‡ Eboracum, fol. 433.

paid at the feasts of the Finding of the Holy Rood, and of All Saints, next following, by equal portions.*

On the 11th day of January in the year of Incarnation 1344, the Chapter found it necessary to institute an enquiry, concerning the expenditure of the Fabric funds, and the state of the works, and to take the reports on oath of the respective Masters. The application of the funds, and the property belonging to the Church, was found to have been much abused, and the Fabric to have been materially injured through neglect. The roof had not received its covering of lead, so that the rain penetrated in great quantities into the Church and the buttresses on account of their unfinished state were much damaged by the weather. The Chapter accordingly made appointments and regulations, for the better managing of the same for the future.

Although we do not find in the Archbishop's Registers any entries of donations made by him to the fund for the fabric, through his Receiver, nevertheless, there is abundance of evidence in the windows of the Nave, and Chapter-house, to show, that during his Archiepiscopate donations especially of windows were liberally given.

On the death of Archbishop Zouch, John Thoresby, Lord Bishop of Worcester, and Lord Chancellor of England, was duly elected, in October 1352, to the See of York, and took possession of the Archiepiscopal chair on the 8th day of September in the year 1354. Whilst he was waiting for his pallium, he issued an exhortation, and an indulgence of forty days, dated the 25th day of January 1353, in aid of the fabric of the Nave of the Church, yet in progress.‡—On the 19th day of January A. D. 1355, the Chapter petitioned the Archbishop for a further supply of Timber from his woods for the formation of the vault or ceiling of the Nave.§—On the 28th day of April 1359, the Archbishop made a donation to the fabric of twenty

^{*} Regist. G e, or Acta Capitularia, 1342-1368, fol. 61.

⁺ Regist. H y, fol. 13 b.

† Thoresby's Regist., fol. 17 a.

[§] Thoresby's Regist., fol. 315 - Vide History, p. 159.

pounds sterling, for the speedy consummation of the works in hand,* and, on the 14th of November 1360, another donation of twenty pounds to the fabric fund, for the same purpose. † Again, on the 7th of January, 1361, he made a donation of twenty pounds, ‡ and on the 14th of April, he ordered thirty pounds to be given to aid in finishing the works on hand. §

On the 20th day of July, 1361, the Archbishop and Chapter assembled, and agreed to begin to erect a new Choir; and it was begun, and proceeded with, and completed, in unison with the piers and arches of the large Tower, about the year 1430, as I trust I have satisfactorily shewn in my preceding pages.

THE CHAPTER HOUSE.

Almost contemporary with the erection of the Nave, was the commencement of the Chapter House, and its vestibule; and as the features of the tracery of the latter are purely geometrical, it is probable that they were commenced about 1284. The subsequent commencement and progress of the erection of the Nave, which was begun in 1291, and the disquietude of the time, no doubt much retarded the progress of the Chapter House and its vestibule, and delayed the completion of them, until about 1340 or 1350.

It is stated in a note at p. 53 of the "Fabric Rolls," that the Chapter House at York only received its lead roof about the year 1370. That this statement is erroneous, is clear from the Indenture made on the 24th February, 1367, between the Dean and Chapter and John Plomer, of Blakestreet, whereby he was to work with his own hands, and not by substitute, in the repairing and covering the Church and Chapter House, whenever they might appear to be defective.

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* Regist. G c, fol. 17 b. - Vide History of the Edifice, p. 133.
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[†] Thoresby's Regist., fol. 315. — Vide History, p. 135.

[‡] Ibid. Regist., fol. 316 a. § Ibid. Regist., fol. 316 b.

[|] Regist. G c, fol. 85; History, p. 160.

On the parapet of the Chapter House, there is a series of twenty-one grotesque figures, consisting of men, birds, and animals of varied kinds, among which are four bears. Bears were borne by the family of Fitzurse, and it is possible, that the bears on the parapet may have allusion to Francis de Fitzurse, or Filius Ursi, who was Treasurer of the Church from 1335 to 1352.

From a minute examination it appears, that the walls of the Vestibule were, at first, erected no higher than the first outside string-course, and that the space within the walls was covered by a roof inclining towards the Chapter House yard, and that the buttresses were erected to terminate on a level with the string-course. At a subsequent period the stone vault of the interior was formed, and a dwelling apartment, for some of the officers of the Church, made above it. The original buttresses were lengthened, and attached to the additional height of wall required for the compartment, and an entrance was effected to it, by cutting through the wall of the spiral staircase belonging to the Chapter House. Probably the additions were not attempted until about the year 1400, or even later, as the erection of the western portion of the Choir, which was then progressing, would cause great alteration to be made in the sites of the various apartments necessarily attached to the Cathedral.

SOUTH WEST BELL TOWER.

The large old centre Tower was furnished with a bell-ringing chamber, and a chamber for the bells. It probably was considered inconvenient to take the bells down, and render them useless for many years, and therefore it was determined, that as the transformation of the character of the old Tower had been completed to a height above the roofs of the Church, the masons should leave that portion of the Church, and commence the erection of the south west Tower, for the reception of the bells. Accordingly, in the year 1433, this new Tower was

commenced, having had every preparation of walling left for its erection, a little above the cornice of the west front.

At the laying of the first stone of this new Tower for the bells, the masons were treated with bread, beer, and flesh meat, and had new gloves and leather aprons given to them,* and a large cord of hemp was bought for raising stones for the Tower. As the Tower progressed it received among its adornments, in its first string-course, which is beneath the sill of the windows on the west side, the name of the Treasurer, John Bernyngham, partly in letters, and partly in significant figures, as eagles for John, and bears for the commencement of the name Bernyngham. †

In the year 1442 there were bought for this new Tower 2,000 lbs. of iron, for which was paid £6, and for making the iron into bars for the Tower was paid £2 5s. Also in the year 1444 other 2,000 lbs. of iron for similar bars were bought. These bars were used for bracing the Tower, by being embedded horizontally in its walls. ‡ Thus we ascertain the progress made in the Tower in the years 1442 and 1444. During the said years also there were bought 209 large oaks, and the number of carpenters was raised to eight, and the number of masons reduced to ten.

In the year 1445 we find the stone-setters remunerated for working upon the new Tower; and we also find that 700½ lbs. of iron were worked into bars for the same, and 80 oaks and 150 planks bought. In 1446 five carpenters were employed, and Christopher Plumber and an assistant were working upon the new bell Tower for twelve weeks; hence we are induced to suppose, that the new Tower was covered with lead during the year 1446; after which, the battlements and pinnacles would have to be formed and securely fixed.

^{*} See History, p. 232.

⁺ Bernyngham became Treasurer in 1432.

[‡] During the restoration of the inner surface of the Tower after the fire of 1840, the masons discovered the enclosed iron bars, above the arch stones of the bell chamber windows.

NORTH WEST BELL TOWER, AND NEW LARGE LANTHERN.

On the completion of the south west bell Tower, the thirteen masons employed were reduced to eight. Nevertheless, there can be no doubt, that an immediate commencement would be made with the north-west Tower; and that the masons would be advancing with it during the time the eight plumbers were stripping the large spire and Tower, and the five carpenters taking down the timbers of the spire, removing and refixing the bells, unfurnishing the bell chamber, and rendering the old Tower available for the uninterrupted progress of the intended work in that portion of the Church.

We have no Fabric Compotus or other document that gives information relative to the progress of the two Towers until the year 1470. The Compotus for this year informs us, that during the month of June the master mason rode to divers places in search of more masons, and that the number at work in the Fabric was increased to twenty-three, with a proportionate increase of labourers; and that one Jacob Dam, carver, and his assistant were employed. This Compotus or Roll introduces us to the near completion of the large Tower. The Fabric Roll for 1471 shews that the number of masons was reduced to eight, and the number of carpenters augmented to seventeen, and that David Carver was engaged in carving nodes or bosses for the ceiling of the large Tower. There were 480 thick boards bought, and an immense quantity of timber sawn, and the plumbers were extensively employed; and by these items we learn that the roof and ceiling of the large Tower were nearly finished. Half a ton of Spanish iron was bought for bars for the windows in the large Tower, and much glass, and five glaziers were for several weeks busily employed.

By the Compotus for the year 1472, we find the carpenters reduced to fourteen, and the number of masons raised to fifteen. More glass was bought, and more iron bars made for the windows of the large Tower, and four glaziers were employed for several weeks. There was paid to divers persons for gold,

colours, oil, and wages (to the painters), for adorning the great Tower, £23 4s. 5d. Hence we infer that the great Tower or Lanthern was completed in the year 1472.

On the completion of the large Tower, the north-west Tower seems to have been nearly ready for its roof, for by the Compotus of 1474, we learn that the number of masons was reduced to five, that there were five carpenters employed, and four plumbers, and that there were bought for the plumbers' use 3,780 stones of lead. The clerestory windows of the Tower were now being glazed, as iron bars were made for them. The first of the four bells, afterwards called the "Lady bells," was made and hung during the year in the north-west bell Tower. It weighed 7 cwt. 2 qrs. 61 lbs. Hence we infer that the north-west bell Tower was completed during the year 1474.

THE ROOD SCREEN.

As soon as all the internal parts of the large Tower, and other essential features of the Fabric were completed, attention was given to the designing and commencement of a magnificent Rood Screen, for the west end of the Choir; and it was so far advanced in 1479, as to require the services of Jacob Dam, the carver, and his assistant William Madiz. Jacob Dam made by agreement 175 crockets for one penny each. In the capitals of the pedestals of the Kings, William Hyndeley, the master mason, has left us a rebus of his name, four times repeated, by a hind lying (lodged) among the beautiful foliage. In the year 1485 we find that nine masons were employed, and three carvers, viz., David Dam, John Hurtley, and William Bushell, the latter making 240 crockets at sixteen pence a score, and 32 gurgoyls for twelve pence each. In 1498 and 1499 there were nine masons employed, and John Fodergill, a carver. He has left us a rebus of his name, ingeniously and elaborately composed, and minutely executed on a boss in the vault or ceiling of the entrance to the Choir through the Rood Screen, which boss gives a positive date for its formation.

The word Fodergill is derived from Foder, provision or subsistence, F., and Gill, a Glen, N. C. In the Boss stands a workman dressed in a tunic, surrounded by a variety of things allusive to the word Foder, or Fodergill:—thus a Goat is browsing on the leaves of an Oak;—a Monkey is armed with a sword and shield. Another Monkey is opening a tool box, and another holds a tracing board. There are also a pair of compasses, a string of beads, a pair of shears, a large strap, a satchel, a bundle of girths, a dog, an apron, a workman's bag, two chisels, and a design-book with a pencil or style attached.

In 1504 nine masons were employed, and also Robert Waterton, a carver, and his assistant, and these two seem to have been regularly employed until the year 1515, when the carving probably ceased. During this year the figure of King Henry VI. was painted at the cost of 20s. In the year 1518 the magnificent Screen seems to have been finished, for in that year there was erected upon it a large Crucifix, the nails for which cost 12s. 8d., and the veil for Lent, newly made of canvas, and painted, was duly fixed. Thus by continued, although not uniform labour, during almost three centuries, the noble edifice of York Minster was completed.

None of the Fabric documents give information concerning the time when the sacred services were recommenced in the western portion of the Choir. After the year 1400, the Registers of the Church show an abundance of munificent donations, and of instances of taxes being laid on Benefices, for the making of the High Altar, its Rere-dorse, and its Tabernacle;—but nothing regarding the times of construction. On the completion of the erection and adorning of the large Tower in 1472, it was decreed that the Edifice of the Cathedral should be newly consecrated on the 3rd day of July, and that that day should ever after be kept as the Feast day of the Church.*

From the following specimens of the supplies of wood, we may reasonably imagine that much carpenter's work was in

Regist. X a, fol. 47 a; also T y, fol. 75.

regular progress for many years. In 1475 there were bought 8 Waynscotts, 4 large Trees, 600 Thick-boards, and 9,000 Hartlaths. In 1482, 727 sawn Tables, 200 Waynscotts, 1,200 Thick-boards, and 201 pieces of Timber. In 1485, 300 sawn Tables, 2,000 Hartlaths, 900 Thick-boards, and 42 pieces of Timber. Hence we are induced to infer, that the Prebendal Stalls, &c., and the magnificent Rood Screen, would be finished about one and the same time, and that the services of the Choir would be re-commenced in their proper place in the Cathedral about the years 1515 or 1516.

From the completion of the Cathedral, to the early part of the eighteenth century, the various parts of the Edifice underwent but little alteration. About 1730 a new floor, designed by Mr. Kent, was laid in the Nave, the Transepts, and a large portion of the Choir. About the year 1793 a lamentable change was made in the decorations of the interior of the Church; the marble pillars, &c., the elaborately sculptured* and gilded keyknots in the vaults, and the richly coloured and gilded ribs, were either painted or coated with the general covering of lime and ochre. On the Eve of Feb. 2nd, 1829, Jonathan Martin set fire to the Choir, and the stalls, the communion screen, the organ, the ceiling, and the roof were entirely destroyed. + On the 20th May, 1840, an accidental fire in the south bell Tower destroyed the interior of it, and the ceiling and the roof of the Nave. # On the formation of the present ceiling, the decorations on the key blocks were carved from drawings made with eare by the Author of the present notice, from the original carvings, a few years previous to their destruction by fire.

^{*} See Halfpenny's "Gothic Ornaments," plates 95, 96.

⁺ See History of the Edifice, p. 320.

[‡] Ibid., p. 324.

GLOSSARY.

AISLE, AILE, 69. Where the breadth of a Church is divided into parts, all except the centre one are termed aisles, wings, porticoes, or ambulatories. The centre part being not an aisle, but the body, or the people's

house of prayer.

ALB. An ample tunic of white linen reaching to the feet, worn by the Catholic clergy at the Eucharistic sacrifice. An alb in 1393 consisted of about seven ells of fine linen, at 5d. per ell. Fabric Compotus.

ALLE. Ale. "For alle at hinging of

the wethercoke." F. C. 1500.

ALMERY. See ARMARIOLUM.

ALTAR, 30, 31. An erection of stone, or wood and stone, on which holy sacrifice is made.

ALTAR, the High, 150. The principal

altar in the Church.

ALTAR-BREADS. Wafers prepared for consecration in the Eucharistic Sacrifice. "Et in iiij mil Wafyrs emptis pro choro, vijs. iiijd." (1387.) ALTAR-SCREEN. The screen, or move-

able adorned tablet at the back of an

altar. See Reredos.

AMBO, LECTRON, ROSTE-YERNE. A stand to support the book, from which the Gospel, or Lessons were read. "In mercede j fabri reparantis ambonem ferri in choro cum ferro ab eodem empto, viijd." (1433.) "Pro mundacione ambonis in domo capitulari." (1485.) "Item, if the Lettron in the Chapitor were skowred and set in myddys of the hye where, and the roste-yerne in the same where set in ye chapitour, we thynke shulde do well," (1520) Regist. V, c. fol. 152. "Item the lettron wherupon the gospell is red." Ibid. Sometimes the lectron was of brass, the upper part being an eagle, upon the expanded wings of which the book rested.

AMPUL. A small vessel, or vial, for containing the holy oils. Pugin's

ANTE-PENDIUM. The moveable front of an altar, varying in material, and colour, according to the ecclesiastical feasts or seasons. See Frontals. Annormments. Ornaments. Apsis, 158, 161. The Easternmost part

of the Presbytery, in the form of a semi-circle, where the Bishop and Clergy sat during the divine offices.

ARCH-BANDS. The squared or moulded pieces of timber used in the vaulted

parts of a ceiling.

ARMARIOLUM, A locker or small closet by the side of an altar, to contain the articles used thereat. "Unum armariolum stantem super le wyrkyngborde." Test. Ebor., 1-92.

ASCELWOOD. Hasel or hazel trees. Et in mil. c. ascelwod emptis de Roberto Crake xxviijs. xd. F. C. 1418.

Asseres, 16. Small pieces of wood for putlogs, also little boards. "Et in ij mil asseribus emptis de Thoma Paly-

sar de Sandhoton, xvs. F. C. 1419. Aurichalcum, 13. Copper and gold, or fine brass. "Et Johanni Symson de Eborum, pro x lib Wyre de auri-calco. — Pro factura cathenarum de auricaleo pro Candelabris, iijs.—Et pro xiiij Candelabris de cupro—pendendis coram summo altari." F. C. 1472.

B

BAKONS, 71. Batons. Narrow planks. "Et in v batons emptis de Johanne Claybroke." F. C. 1434.

BALKS, 71. Large oaks squared. "Et in ij quercubus squaratis pro balks. F. C. 1434. There were also iron

Bandelogs, 71. Logs or clogs of wood, used for uniting the ribs in a ceiling. "Et in ix magnis cloggs emptis de Johanne Askam, xxxvijs." F. C. 1418. See Nodes, also Keys.

Banquer. A mason's banquer is formed of one or many stones firmly fixed, upon which he places the stone he

has to work.

Basin, 154. A vessel used to collect oblations; for holding the washings of the priest's hands when celebrating; or to hold the cruets containing the wine and the water. Some were formed with pricks, and suspended before altars and shrines, to hold candles, or tapers.

BATTLE. A battle, or boat load of stone. In 1434 it consisted of 352 cubical feet, or 22 tons; in later times of 412

feet.

BATTELLAGIUM. The cost of carriage by vessel in the river. (1434.)

vessel in the river. (1434.)

BAUDKYN. Cloth made of silk of varied colours and gold thread or tinsel.

"Et de vij marcis sol. Ricardo Storer pro ij pannis baudkys viridis coloris."

Chamberlain's Compotus, 1389.

BAUDRIKES. Things made of horse's tail hair. "In baudrikes factis de telis equarum cum basts emptis pro portagio lapidum, vs. 1½d." Sometimes the shank of a bell's clapper was called a baudrike, although made of a bull's hide. "For a bull's hide to make bell bawtries, xxxijs." F. C. 1607.

Bering-barwes. Wood frames, with handles, by which two men carry burthens. Called also Handbarrows.

BIGATE. A cart drawn by two horses.
BOLSTERS. The bolts for pulleys and centres of wheels. "Et Johanni Hoton, potter, pro factura vj bolstirs de ere pro iij campanis minoribus de novo, xvijs. viijd." F. C. 1471.

Bonccate. Loads of stone drawn by oxen.

Bracket, 157. A stone projecting from the face of a wall, and generally used for the support of a statue, and often much ornamented with carving.

much ornamented with carving.

Brags. Nails used for scaffolds. "Et in c brags emptis pro le schaffolds in fabrica, iiis." F. C. 1371.

Broach. The old term for a spire. The old bell-tower of the Cathedral had a broach. Indentura Plumbarii, 1371. BRUSHES-PORCINE. Brushes formed of pig's hair for white-washing.

BURDE-ALEXANDER. A cloth used for vestments and other articles for the altar. "Et j vestimentum de rede burde-alexander, viijs. —Et j case de burde-alexander viride." York Corpus Guild Register, fol. 3.

Burse. The case in which the corporal

is placed when not in use.

Bushell. A measure equal to about 62 pounds, or 5 stones of 12 pounds each.

C

CABELL, 11. Generally a strong and stout rope. "Et in operacione xxij petrarum canobi in j cabell pro magna rota ultra magnum campanile per Johannem Kelyngwyk, vs. vjd. F. C. 1419.

CALAPODIA LIGNEA. Wooden shoes or pattens. "Item Vicarii celebrantes ad magnum altare, et rectores chori utunt ligneis calapodiis contra houestatem ecclesie." Rog. x. a, fol. 36, b. CALCEDON. A stone shining like fire.

CALCEDON. A stone shining like fire.

O. L. Beads were often made of it.

"Par precularum del calcedon, cum
le gaudys argenti deaurati." Invent.
Joe. Ecel. Ebor. Also "unum ciphum
calcidonie cum uno coopertor" de
gete." Lord H. de Percy's will,
Zouche's Regist. fol. 344 b.

CALEBS, CHALYES. A small bundle, or sheaf of pieces of steel. "In v petris calcbis emptis vijs. ixd.—iiij sheiffs de calabe." F. C. 1516.
CALLYBER TAYLES. (1578.) CALEBER

CALLYBER TAYLES. (1578.) CALEBER TULES. Steel tools used by glaziers and other workmen.

Canabea, Canabi, Canabe. A cord of hemp. "Pro factura unius canabe pendentis supra Corpus Christi, xxd." (C. C. 1361.) "In j nova magna corda canabea hoc anno." (1433.) "In j magno cabell canabi empto." F. C. 1434. See Semell.

Candelabra. They were suspended from the eeiling of the Church, and sometimes were formed into Coronas, or clusters. "Pro x lib wyre de auricalco pro factura cathenarum de auricalco pro candelabris.—Et pro xiiij candelabris de cupro, pendendis coram summo altari." F. C. 1472. They were of various sizes, and of various quality. There was a golden candelabrum in the Choir, vidlt., "Septem cereos quelibit trium librarum super

candelabrum aureum in Choro quod quidem candelabr in omnibus et ardebit in festis duplicibus, et in anniversariis Rogeri, et Walteri Grey, Archiepiscoporum, et in obsequiis canonicorum sepultorum in ecclesia die sepulture eorundem et debent renovari in anno. Scilicet, ad Nat Dni ad Pascha. et in festo Apostolorum Petri et Pauli." Lib. Statut. Ebor. fol. 7.

CANDLE PASCHE, 154, 155. A large candle, or pillar of wax. It was placed on the Gospel side of the Altar, and lighted during the celebration of part of the Mass, and Vespers, from Holy Saturday, until the As-cension of our Lord, shewing that Christ the light of the world had risen. It was often embellished with colours and flowers. Statuta Ebor., fol. 7.

CANDLES. Candles for the Vicars when at service in the Choir were small ones, and were called "lez Cristians" or "psatter candles." Reg. T y, fol.

72; also B y, fol. 326.

CAPSULA. A chest, coffin, or case. Trans. St. Will.

CARDE-LUMBARD. Cloth from Lombardy, used for vestments. "Et pro j pece de Cardelumbard pro Vestments vjs. viijd." F. C. 1371.

CATCHE. A small vessel or boat. "To a Catchman for carrying two webbes of leade in his Catche to Burrowe brygge, ijs." F. C. 1579.
CHANCEL. The eastermost part of a

Church, where the Altar is placed, and generally enclosed by a screen.

CHARGEORS. Large dishes or doublers. The masons formed models of clay placed in chargeors. "iiij chargeors plumbi pro moulds." F. C. 1399.
CHINGIL, CHYNGELL. Cobbles from the

sea coast. "Pro cariagio de chyngell

per navem a Hesill et Humbre pro pavimento staith, xvjs." F. C. 1422. Choia, 2, 55, 96, Quire. That portion of a Cathedral which is appropriated for the Choristers and the non-officiating Ministers, and separate from the Chancel and the Nave. It consists of the part between the piers only, as the aisles are only passages for various purposes.

CIRPI, SCIRPI. Flags. Dried flags were strewn in the Choir, Revestry, Pulpit, Treasury, and Sacristan's Chamber, for all the double feasts from the feast of St. Michael to Pentecost; after which feast, mats were used. Stat. Eccl. Ebor., fol. 7. "Pro

fossatis, et siccandis C carrectatis de flaghtes, (apud Langwath) xxvs."

Cist. A case containing twenty or twenty-four wyspes of glass.

CLOGGS. Pieces of trees near to the roots. See BANDELOGS.

CODDEZ, BUSHES. Cases wherein the bolsters or axles of bells or wheels move. "Et in ij coddez de Ere emptis pro j Karr xxijs." (1399.) Sometimes cushions of silk or linen are called coddez.

CORBEL. A stone projecting from a wall, for the support of some object.

It is often richly adorned.

CORPORAL, OF CORPORAL PALL. The upper linen cloth spread upon the Altar, in allusion to the linen sheet in which the body of Christ was envoloped when interred.

CORONA, 154. A series of circles, each succeeding upper one shortening its diameter. It was suspended from the roof or ceiling, and bore a profusion of lamps or candles. See CANDELABRA.

COYNES, 75. The stones at the angles of a building.

CREDELL. A case used by various trades, but especially by glaziers and plumbers. "Et ij cordis pro le credell plumbariorum." F. C. 1434.

CRELE. A concave iron trellised tray, on which stones were laid to be raised to the building. "Item iij ereles ferro ligati cum cathenis pro wyndyng petrarum." F. C. 1399.

CROCKETTS, 19, 20, 174. Adornments of carved foliage, placed on the outer mouldings of spires, canopies, &c.

CROSIER, 124. A staff, surmounted by a cross, the ensign of an Archbishop. CRUDDES, CROWDS, CRYPTS, 32. The vaulted part beneath a Choir or other part of a Church. Note, Hist., p. 198.

D

DAMPLADE, DAMP-LOAD. From eight to twelve tons of stone, borne by an open boat.

Dollum. A quantity equal to one ton.

See TUNTYGHT.

Dossell, Dorsal. An ornamented cloth suspended at the back of an Altar.

DRILL, DRYVELLES. An instrument with which holes are bored for pins or plugs.

FAYDEZ, FAYNES. Vanes, or weather cocks. "Et Johanni Colann pro factura lez faydez pro Campanili, xxd." (F. R. 1485) — "Pro xvj lb cupri pro les faynes pro novo Campanili, vis. viijd." F. C. 1498.

FATOLE, 12. Linesced oil rendered fat

by age, used for oil gilding.

FERNEZ, FERNE. A moveable iron ves-

sel containing a fire of wood or charcoal, for the use of the masons. "In arboribus emptis, pro le ferne." (F. C. 1421.) — "Les greas pro cementariis et les fernes in Campanili." F. C.

FIRSPERREZ, 60. IRSPERREZ, 60. Pieces of firs used for scaffolds and ladders. "Item in xiiij *fireperres* emptis pro skaffaldyng per William Neuton, iijs. iid." (F. C. 1418.)—"Et in viij fyrsperrez emptis pro scalis, ijs." F. C. 1419. Flaghtes, Flagges. See Cirpi.

FLEKES, FLEKKES, 81. Hurdles made of hazel rods wattled together, to make enclosures. "Et in lxxx flekes de virgulis emptis apud Acaster Scl-by, preci pecii vjd." (F. C. 1434.) "Et in xxij fiekes emptis pro scaffaldyng super campanile vijs. iiijd." F. C. 1421.

FLETE. A quantity of pieces of wood fastened together and floated on the water.

FONT. A stone vessel in which the water for holy Baptism is contained in a Church. Sometimes a small well is called a Font. "In j corda empta pro fonte astillar, xd." F. C. 1371.

FOTHER, 25. A fother consisted of 180 stones of 12 pounds weight each. "Pro quolibet Fother plumbi continente centum et quater viginti petras." Indentura Plumbarii, A. D. 1370.

Tools by which not only lumps of clay were formed into models to be carved by, but by which several parts of a carved stone were finished. In 1399 the stores of the Cathedral contained 300 iron fourmers for the use of the masons.

Freynes, Fringes. "Ornamental edgings or borders, originally the ends of the threads which composed the stuff, fastened together to prevent their unravelling." Pugin's Gloss. "Et pro j pece et x ulnis de freynes emptis, xiiijs. viijd." F. C. 1371. FRONTAL. A moveable front to an Altar. See ANTEPENDIUM.

FYRBYGBOARDS. Large boards or tables made of fir, for the glaziers to form the compartments of glass upon.

FYRESTANE. This stone is often called gritatione; it resists the action of fire more than limestone, hence the term fyrestane.

G

GABLE, 167. This term is, in old documents, applied to the ends of Churches; thus, the west great window of the Cathedral is said to be in the gable, as is also the east large window.

GADDEZ, GADS. Pieces of bar steel. GARBS, CALRES, 21. Small bundles of

pieces of bar steel.

GIESTS, 80, JOISTS. Squared, thick, and long oak trees; called also balks. Gypsum. White plaster, with which the plumbers made the bed upon

which they remade the webs of lead. GIRAPS, GYROPES. Guide ropes; small ropes used for the guiding safely any heavy body when raised in building. GIRDLE. The white cord with which

the priest girds the Alb round his

GROPING, 71. Cutting forms and moulds in a wainscot by the aid of gouges. Gurgovie, Gurgille, 20, 174. A projecting stone, serving as a spout, and often carved into the form of a drunken man, or some monster, through the mouth of which the wa-

ters from the gutters of roofs are cast clear of the walls of the structure. Sometimes the term is applied to projecting figures which are not spouts. as at the union of pediments and angles of buttresses.

H

HAUSOR. A cable or rope, which may vary in its number of strands, from three to three hundred

HAXSHAFTS, AXESHAFTS. Long handles made of ash wood for axes.

HEFTS. Handles. "Item j chane cum' hefts," viz., one chain with two handles, with which the plumbers threw

the lead pan. F. C. 1399.

Helm. "Item j helm ferri." A lever attached to the plumber's swape. F. C. 1399.

HUNDRED WEIGHT. This consisted of eight stones of twelve pounds weight each stone.

I

ILICUM. Holm, holly. "Et in cariagio xx fothers ilicum a Knottynglay usque Eborum, per Hugonem Naburne, xviijs." F. C. 1399.

IMAGE, YMAGO, 41, 154, 156. A term applied to representations of the human figure in windows and paintings, as well as to statues.

INCAUSTUM. Ink for parchment. "Et in pergameno et incausto empto pro literis." F. C. 1371. Incus. An anvil. "Roberto Smyth

pro hedyng incudis pro fabro, xiiijs." F. C. 1473.

INTALER, 20, 21. A carver. John Fodergill, the carver, was called an intaler, in 1498.

INTAILYNG, 19. Elaborate carving.

Note, Hist., p. 257.

IRONWORK. A term applied principally to adornments made of iron, such as exist on the doors of the Chapter-House, and the Cope chests in the Cathedral. The greatest bulk of iron was Spanish. "Johanni Gylyot pro j dolio Espaynes iren, C, s." F. C. 1471.

JOGGLE. A term applied to the method by which stones are united, or by which one stone is let into another.

JESSE. A representation of the genealogy of Christ, whether in painting or carving.

JUBE. The rood beam or gallery over the Entrance of the Chancel or Choir of a Church, and so called from the words "Jube, Domne benedicere," which were often pronounced from it.

Judas. The bowl or saucer on the top of a candlestick, which receives the straying wax. It had generally a spike in the centre, and at the edge a nose or small spout. The York Guild of Corpus Christi had three judasses. "Item lego sustentacioni cujusdam Iuminis vocati torches que ponuntur super les Judasses ibidem ijs." Book of Wills, De, fol. 114.

KEVELL, KYWELL. A round bar of iron, used as a roller when placed beneath a large stone that has to be moved. Kevells were used not only by masons, but also at the quarries. "In ij Kywell emptis de novo pro logiis iijs.—ij Kevells ferri." Sta-petton's quarry. F. C. 1399. KEYS, 58, 176. Logs or cloggs of

wood placed in ceilings to receive and secure the ends of moulded ribs. Keys are often called nodes. "Et in xvj Keyes operandis pro celura dando pro pecia qualibet vs. iiij. l." (F. C. 1371.) "Et in denar solutis David Carver pro lez Carvyng Nodorum certorum, xvij. iiij." F. C. 1471.

KING-SCREEN. A term given to the Rood-screen of York Cathedral, the west side of which is decorated with the images of the Kings of England, from William the Conqueror to Henry VI. inclusive.

KIRK. A Church, a term still in use in Scotland.

L

LANTERN, 151. A tower which has the whole height, or the greater part visible from the ground inside, and lighted by its own tier of windows. Also small moveable encased lights.

LARDOSE. A screen at the back of a seat or behind an altar. See Rere-

LEDGER. A large, flat stone, generally used to cover tombs. The same term is applied to some of the horizontal timbers of a scaffold.

LETTERN, LECTERN. See AMBO. LIGHTS. The spaces between the jambs or mullions of a window.

LODGE. This term was applied to the inclosed shed wherein the masons worked.

LUTE. A mixture of loam and clay.

M

MARK, MARC, 96. A coin, or sum of 13s. 4d.

13, Massicot. Fr. Ceruss MASTICOT, calcined by a moderate degree of fire; of this there are three sorts, the white, the yellow, and that of the golden colour, their difference arising from the different degrees of fire applied in the operation of calcination. Johnson.

MIEL, 10, MEL, MILLE. A quantity consisting of 1,000 lbs., or half a ton.
MINSTRELS. A company of performers on musical instruments, often employed on some of the great feasts of the Church. Thus, in 1373, "pro Minstrallis die Translacionis Sancti Willelmi, iijs. iiijd. Et eisdem pro iiij diebus Pentecostes, xiijs. iiijd." See Wartes.

Molour, Muller. A stone moved by hand labour to grind on a slab colours for painting.

Mould. The cut form used to guide workmen whilst making mouldings.

N

NAILS. The following kinds of nails were used in the year 1434, costing the attached prices per 1,000.

NATTES, MATTS. A species of wattled work, used to protect windows, &c. from injury. "In nattes pro fenestris vitriis in Ecclesia vijd." F. C. 1443. NAVE, 67. The central or middle part

Nave, 67. The central or middle part of a Church extending from the west end to the Transept, or to the Choir, or Chancel, according to the nature and extent of the Church. In large structures it has generally one or more aisles on each side. In smaller buildings it is commonly without aisles.

NIMBUS. The glory or circle of rays represented round the head of a sacred person.

Non, 12, 18, 173. Knots or Bosses. They are often called *keys*, and are generally in ceilings, and adorned by carving. See Bande logs.

0

OBT, 150. A service performed annually for the soul of a person deceased, on the anniversary day of his death.

ORGAN, 32, 142. About the year 1400 the first mention of an organ in the Cathedral is found, by the sum of iijs. iiijd., being entered as the annual payment for the playing of it; previous to which time minstrels seemingly were employed. See Min-streets. There was a small portable organ, with one pair of ribbed bel-lows, at the Altar of the blessed Virgin in the Crypt, as in 1485 we find entered, "Et portacione (organorum) usque domum Fratrum Minorum, et reportacione ad ecclesiam Cath. vd." There was also a great organ, with two pair of ribbed bellows, in the Choir; in 1433 it was partly made anew, at a cost of £4, and in 1470 two pair of bellows were made for it, at the cost of 15s. 2d. Note, Hist., p. 175. The Organ player was the master and instructor of the choris-

P

PALL. A name given to the linen upper covering of an altar, to which sometimes was attached an antependium or frontal. "Quatuor palle pro altare"—quinta palla pro altare cum frontelle." Regist. X a, fol. 31. Also a small linen cloth placed upon the chalice, signifying the sudary or linen cloth in which the head of Christ was wrapped.

Panel. A term given to an area sunk from the general face of the surrounding work; or a compartment of a wainscot or ceiling, or of the surface of a wall; or the compartment of glass in a window. "Item xl panells vitri parvi valoris." F. C. 1399.

Pannus aureus. Cloth of gold for vestments. "Et pro uno panno aureo empto de Thoma Setter, iiijl. xiijs. iiijd." (1371.) Parclose, 22. A screen which encloses

Parciose, 22. A screen which encloses a chapel or other apartment. "In jymagine beate Marie empta cum factura tabernaculi sui et pictura ejusdem stantis super le parclose ante Altare Sancti Stephani." F. C. 1419.

PATELL, PEEL. A kind of shovel to pass things into and from an oven. "Item iij patellis pro enelyng vitris." F. C. 1399

PELVES. Basons, either to stand, or to be suspended before altars and images to hold lamps, or furnished with pricks for candles. "Item tres pelves argenteas cum rotis in fundo deauratas, ad usam et supportacionem trium cereorum coram summo Altari." Regist. B y, fol. 168. "De iiijs, jd. sol. pro cathenis novis emptis pro iij pelvibus argenteis pendentibus coram summo Altari." (1389.) Also a tubed cup for a vane or weathercock. "Et Thome Gray pro j magna pelve, et ij aliis peciis pelvium pro lez Faydes in novo Campanile in fine occidentali ecclesie Cath. vs. xd." F. C. 1485.

PENDANT, 80. A hanging boss, or other ornament. Examples of Pendants richly carved may be seen attached to the canopies of the stalls in the Chapter-House of the Cathedral.

PEYNE, 14, PANE. A compartment of a window. "Et in denariis solutis Matheo Pety pro factura xxiiij lez peynes de vitro xxs." F. C. 1471. Pier, 69, 70, 71, 164. A term often

given to the mass of masonry supporting arches, although decorated with attached pillars. Sometimes a pier is improperly termed a pillar.

PILLAR, 151. A term given to a long and round support of one regular diameter. Pillars are frequently called columns, but improperly, as the latter are governed by classical proportion.

PINNACLE, 89. A verticle piece of masonry or carpentry gradually diminishing to a point, either plain or

decorated.

PLAUNCHES, 71, PLANKS. Boards about three inches in thickness. "Et in xl plaunches emptis preci cujuslibet jd."
F. C. 1446.

PLAUSTRATA, 22, 23. A waggon load, which consisted of twenty-four cubical feet of stone, or one and a half ton.

(1434.) PLEGH, PLEUGUE, PLEDGET, PLUGGH.

A wooden peg or plug.

PLEGDAI, 8. The day on which the ropes of the scaffolds were examined and plugged or pinned tighter.

PODYNGIREN. An iron rod, with which the plumber stirs the lead whilst it is being resmelted.

POMAUNDER, 16. The fruit of a foreign tree of which beads are often formed. POWDER. Rosin powdered for soldering. "Et xxxvj lb powder pro soudyng." (1401.) Price 2½d per lb. in 1434.
Precule, 15, 16. Beads with which

prayers are counted.

PREDELLA, 65. The raised portion of

the floor of a Church on which the Altar is placed.

PRESBYTERY, PRESBITORY, 2, 86. The elevated and enclosed portion of a Church or Cathedral on which the High Altar is placed, appropriated to the Ministers of the Altar. The name is often, although erroneously, extended to include the whole of the space between the Presbytery and the east end of the Church, as at York Minster, and sometimes to embrace the whole Choir. The Presbytery in York Cathedral was a Sanctuary, and in it stood the "Frid-stool" or Chair of Peace.

Pulez, 60. Pulley-a block containing a number of wheels on one axil. "Itm j par de pulez cum vj shives." F. C.

PYK. Pitch - an oily bitumenous substance, harder than tar.

Q

QUIRE. See CHOIR.

QUOIN, COYN, COYNE, 75. The external angle of a stone; formerly the term was used for the angular projections placed at the vertical angles of the wall for ornament.

REVEAL. The side of an opening for a window, doorway, &c., between the framework and the outer surface of the wall.

REYNS, PANNUS DE REYNS. Cloth from Reynsburgh in Holland, of which corporals were made. "Et de vjs. viijd, solutis pro ij Corporals pro summo altari de panno de Reyns." F. C. 1397.

REREDOSE, REREDORSE, 66, 175. screen immediately behind an altar. See Dossell.

RIB, 58. A projecting band on a ceiling, &c.

RIDGE. The upper angle of a roof.

RIGHALDS, 58, RYGHALTS, RIGALDS.

Rig or back, the top of a roof or arched ceiling, and halds, or halts, holders, righolders, the highest and chief timbers of a ceiling, upon which other pieces or ribs rest

RIGTERL. The tiles which lie over the ridge of a roof.

Roda, Rood. This consisted of a square

of lead twenty feet in length and breadth. "Continente viginti pedes per ulnam usualem in longitudine et latitudine amovend." Indentura Plumbarii, A. D. 1370.

Rood, 66. A large crucifix placed above the entrance to a choir or chancel of

a church.

ROOD-SCREEN, 174, 176. The partition that separates the chancel or Choir from the body of the church. Within the screen in Cathedrals a gallery was formed, to which the sub-deacon and deacon ascended to read to the people in the body of the church, the epistle and gospel of the day.

Roof, 71, 176. The external covering on the top of a building.

ROSTE-YERNE. See AMBO.

ROTA. A large wheel or windlass. In 1399 there was in the old bell-tower of the Minster "j rota pro wyndyng plumbi et cemente," and in 1447 there was paid "pro lez hoops, gojons, plates et aliis necessariis ferri pro les axiltre magne rote in Campanili ijs. viijd.

8

Sabula. Coarse sand. From a hill at Clementhorpe, and also from the river, sand was obtained for the fabric of the Church.

SACRARIUM, 9. The piscina or trough, in which the washings of the priests' fingers were thrown.

SACRISTY. An apartment attached to a church, in which the sacred vessels and vestments were kept.

SAGHER. A sawyer.

SAMETT. A cloth of red silk and gold for vestments. "Et de Cs. pro pannis blodii Samett pro capis faciendis. Chamberlain's Compotus, 1388.

SANCTUS BELL. A small bell rung at the Sanctus, and at the elevation of the host and chalice after consecration.

SANCTUARY. That part of a Church where the altar is placed.

SAPLYNGS, 81. Stout firs or larches, used for the standards of scaffolds. "Et sol. Johanni Skelton de Eborum, pro vj magnis Saplyngs emptis pro scaffaldyng in le severy Archiepiscopi xiiijs. Et sol. eidem Johanni pro xxxj magnis saplyngs et arboribus emptis pro scaffaldyng in Campanili cum cariagio a loco predicto xljs. viijd. F. C. 1423.

SARCINA, 22. A bag. Sand was often conveyed in bags fixed to a frame, and hung by the sides of a horse. "In ccc sarcinis sabuli cariatis per Hugonem Cariour hoc anno xxvijs." F. C. 1386. About fifty years ago an old man in York used to dispose of Acomb sand brought to York on the back of his ass, in pendant bags.

SCAFFOLD PINS. Plugs or large pins used to tighten the twitching ropes of

a scaffold. See Plegh.

SCAPPLE, SCEOPILL. To reduce newly quarried stones to some regular form. SCHYVES, SCHIVES. The name of the wheels on one axis in a block or pul-

ley, whereby heavy weights are raised.
"Et in ij schyees de Ere emptis de
Thoma Sowerby pro j magno pulee
xyjs." F. C. 1385.

Scomer. A plumber's scomer is a large ladle, concave, and pierced with holes, by which during the resmelting or fining of lead the dross is gathered, and the pure metal runs through.

Scope. A small bucket affixed to a pole to gather water from a stream or river. Seam, Seme. A quantity of glass containing twenty-four wyspes.

SEMELL, SEMYLL, SEMILACER. Half dressed or hackled hemp. "Pro lxij petris canobi de Semell emptis apud Hull, emptis pro j novo Cabill faciendo lxxiijs. vjd." F. C. 1423. "Pro lxxx petris semyll pro magno Cabyll et hausers faciendis, lxvjs. viijd." F. C. 1445.

SETTYNCHISEL. A bar of iron, about eighteen inches long, chisel-shaped at one end, and used by masons when placing stones on the wall of a building.

Sheiffs. Bundles or burdens. "iiij sheiffs de calabe." (1516.) "Pro vj burden de les steill, xviijs." F.C.1528.

Shingle. A term given to oak boards when used as tiles for the covering of roofs.

SINAPER, 8, CINOPER, CINNABER. Vermilion. An article much used by painters in decorations.

Singing Bread. A name given to the altar wafers or breads. "Et in iiij wil. Wafers emptis pro Choro vijs. iiijd." A. D. 1371. "For seven hundredth and a half singing brede spent this half year xjd." F. C. 1549. See Altar Breads.

SLEADYNG. The act of moving a heavy weight placed upon a strong hurdle or sledge and drawn along the ground. SLECKING. The pulverizing of burnt

limestone by wetting it with water. SOUDYNG. Soldering. "Et in xxxy lb powder pro soudyng, vjs. ixd. Et in xviij lib de Tyn emptis pro soudyng iiijs. vjd." F. C. 1401.

SPARRES. Pieces of oak, about five inches deep and four broad. "Et in ix querculis emptis pro sparris preci pecis vd." F. C. 1434.

SPIRE, 89, 173. See BROACH.

SPANDREL, 80, 163. The space between an arch and a right angle, formed by the outer or other mouldings.

STAFF. A Bishop's staff has the upper part of it in the form of a shepherd's

crook.

STANZONS, 71. Short straight pieces of

timber. F. C. 1434. STARRS, 58, STELLE. The ceilings of churches were often painted of an azure colour, and decorated with gilded or silvered starrs. There were also large blazing lights, called stars, made of tallow, and wieks of dried rushes, towards which the Trea-surer of the Church had to give five stones, or 60 lbs. of tallow, and all the other necessaries, except the rushes, which were provided by the Bishop of the choral boys. Of the stars thus described, one was used at the ceremony of the adoration by the shepherds on Christmas Eve, and two at the adoration of the three kings on the Eve of Epiphany. Statut. Eccl.

Ebor., fol. 7.
STATUE, 101, 154. Dr. Rock imagines,
"a fair statue of the blessed Virgin Mary stood (always) on the northern side of the High Altar; but at York Cathedral, the statue stood on the south side and that of St. Peter on

the north."

STREBRODDS. Nails for securing the straw laths.

STRELATHS. Wood laths for fastening the thatch on a thatched roof.

STONE. Twelve pounds of weight was one stone. "Pro qualibet petra xij librorum." Indentura Plumbarii, A.D.

STYLING, STEELING. "For mendinge the masons' towles in their worke and for style to them, 4s. 3d. For mendinde and styling four chesells." F. C.

Sumagium, Somme, Dv. A burden. "In eec Sumag, sabuli cariatis per Hugonem Cariour hoc anno xxvijs." See SARCINAS.

SUPER ALTARE. A portable consecrated altar stone. The Cathedral had one of jasper, adorned about the edges with silver and gold, enriched with precious stones, and wrought. Dugd. Mon. and artificially

TABERNACLE, 175. A niche, with a canopied head, often much enriched; also the ornamented chest in which the Holy Eucharist is kept upon the altar in a Catholic Church.

TABULES, 14, TABLES. Long boards. TAYSES, TASSELS. Tassels were used among fringe for certain parts of vestments, and altar decorations. "Et pro tribus dusayn et vij peces de tayse xxvs. jd.—Et pro j pece et x ulnis de freyncs emptis, xiiijs. viijd.—Et pro xj peces de freynes et layse sic pro j pece vijd., vjs. vd." A. D. 1371. TEGULE. Tiles. "Et in Mil. cecce

Tegulis emptis pro domo scolarium cooperand, cum cariagio xvs. ixd."
F. C. 1371.

TEMPLETS. The reverse curves of arch

TERRICEDISSES, TURVES. "In terricidiis emptis pro combustione plastre, xxd." F. C. 1416. "Willelmo Burnard et sociis suis pro cari-agio ciiij mil. tericidiorum de Lang-wath." (1393.) In xj mil. turvis emptis pro igne circa le mold (of the bell) xjs." F. C. 1371.

Thacke. A cover for roofs, made of

straw, flags, &c.
THACKTITES, THAKTILL. Boards used

beneath thacke for the cover of a roof. THARBURDES, 12, 26, THICRBOARDS, 176. Boards about two inches in thickness, lying under the lead covering. "In mil. ccxxv. thakburds emptis hoc anno, pro fabrica, preci с. iijs. ixd. — xliiijs. iijd." F. C. 1434.
Тнекумс. Thatching, the covering of

a roof with thacke.

THOREGISTEZ, 71, THROUGH-JOISTS. Large oaks squared, which reached the whole extent for which they were needed.

THURGHES. 79. THROUGH-STONES. Stones which go through a wall are called through stones; sometimes the cover of a tomb is called a thurgh. "Et proj lez thurgh de marmore pro

sepulchro domini Decani Harington. (1516.) "In cariagio vj lapidum vocatorum thurghes per carectas a quarera de Bramham usque Eborum. xviijs." F. C. 1419.

Ton, 80. See Tuntyght.
Torches, 18. Those used in processions and at funerals, were composed of rosin and bees' wax, four parts of the former to one of the latter. Regist. F y, fol. 40. The word torch is sometimes given to a large candle of pure wax. "Item volo quod xxiij torchie de pura cera." Regist. Bowet, fol. 357 b. Torches were sometimes nine feet in length. "The Nunes of Hampull ij torches, ayther jx fote lang ather high auter in the worship of the holy corsand." Regist. B f, fol.

TOWEL, SUDARIA. This term is sometimes applied to the covering of the upper surface of an altar, which at times was of the most costly material, at other times of white linen cloth. "Item a towell of white silk.-ij Tuealls de panno de Lak." Regist. X a, "Item iij Tueallis de panno Ibid. "Et de liijs. iiijd. sol. fol. 31. lineo." pro iiij Sudariis emptis pro summo altare." (1389.) Sometimes the term towel signified the cloths for wiping the hands. Three towels were required to be always in good condition in every parish church, according to a decree of Archbishop Walter de Gray.

TRACING BOARD. A large board made for designs to be traced upon.

TRABE. A beam. A thick and long piece of timber. "Et in j magna Trabe empta pro Cruce novi chori, xvs. vjd." F. C. 1415.

TRIFORIUM, 73. The gallery in the walls over the arches which separate the body of a church from the aisles.

TRINDLE. A long wax taper formed into a roll or coil.

A whole ton or TUNTYGHT, 11, 80. fother of stone, which contained sixteen cubic feet.

Turvis, 16. A sort of earth dug and used for fuel.

Tusks, Tusses, Ends of stones left projecting from a wall, to which another has to be united in a line with the tusks.

TWITCHYNG-ROPES, 152. Ropes used for uniting the poles of a scaffold. At York two lengths are used, one being about fifteen feet in length, and the other about twenty. "Pro factura iiij petrarum canabi veteris in twitchyngropes pro lez scaffald, xxvijs. ijd." F. C. 1479.

Tyn, Tin. An article used for soldering. In 1434 tin cost 3d. the pound.

V

Velum, Vell, 66, 175. The pendant cloth which hides from view the rood, from Passion Sunday until Good Friday.

VERMEYON, 12, VERMILION. Consisting

of mercury and sulphur. VERMYTH, 13, VERMYCH. Varnish. compound of oil and gum, to make paintings bright.

VESICA PISCIS. A term given to the form of the glory in which the victorious Christ is often represented. Hist., p. 43. VESTRY, 68. See SACRISTY.

VICE. A spiral staircase, the steps of which wound round a perpendicular shaft, called the Newel.

VIRRETA, BERRETTA. A priest's cap.

W

WAGES. The masons of the first class in the years 1371 and 1479 received six pence per day, as did also the carpenters; the labourers received four pence.

WAITES. A company of instrumental musicians. "Item to the waytes of Yorke for playing in the Quire, five services this year, xxxiijs. iiijd." A.D. 1623. See MINSTRELS.

WALTILES, 22. Bricks for walls.

WAVVE, WAVE, 12. A quantity of glass consisting of sixty wyspes. "Willelvitri continente lx wyspe, ad viijd. xls." F. C. 1479. mo Mebrig de Eborum pro uno wavve

WAYNSCOTTS, 14, 58. Boards from half an inch to one inch in thickness. "Et pro cc ma. lez Waynscotts lxviijs. iiijd. emptis apud Hull, c, ad xxxvjs. viijd." F. C. 1482.

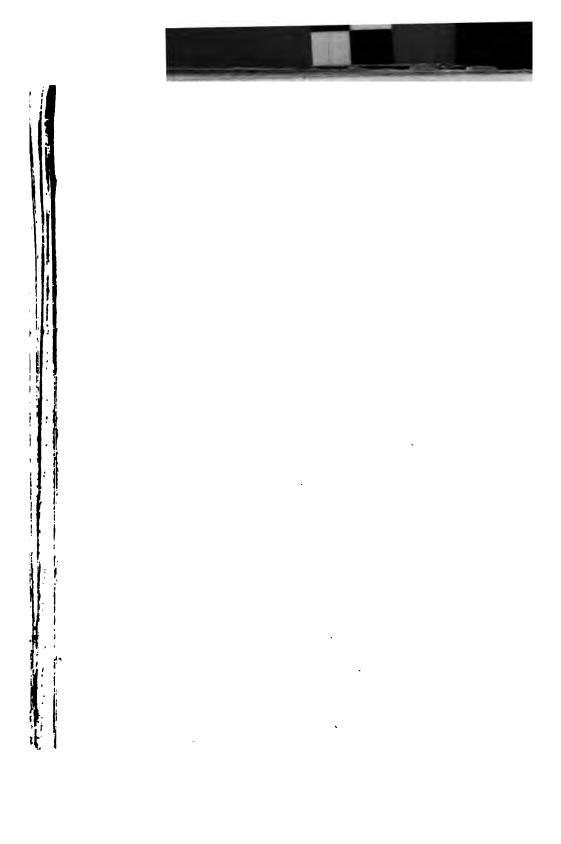
WEB. A whole sheet of lead is termed a web or webbe. See CATCHE.

WYDAL, WINDLE. A fixed roller, around which a rope or chain could be wound. A roller used over wells for the drawing of water. "Ricardo Dene, roper, pro handlyn empto pro velo quadragesimali in choro, et uno les cable pro wydal, ixs." F. C. 1498.

WYMBELL. A boring iron tool, with two handles. WYSPE, 13. A wirled sheet, or table of glass, containing about three and a half feet. Now, a wyspe contains from sixteen to eighteen feet.

CORRIGENDA.

- Page 9, line 24, for "Stallis" read "STELLIS." This word Mr. Torre, at p. 619, interprets "STALLS," which interpretation was relied upon as being correct, but the statutes of the Church, since seen by me, show that the word is "STELLIS." See STARS. - Gloss. line 36, for "Bishops" read "Archbishops."
 - 14, line 31, for "prynes" read "peynes."
 - 17, line 26, for "be of" read "be of an."
 - 29, line 4, for "facta" read "factus."
- 34, line 14, after "given," read "and some."
- 39, line 24, for "predicarum" read "predictarum."
- 40, line 9, for "lapidam" read "lapidum."
- 45, line 12, for "conferanda" read "conferenda."
- ,, 114, line 26, for "seems" read "seem."



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